Bix

THE Leon Bix Beiderbecke STORY

PHILIP R. AND LINDA K. EVANS

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Bix

The Leon Bix Beiderbecke Story

Philip R. Evans and Linda K. Evans

To Jay — Our friendship goes back a long way. May it always continue. Happy reading about music's legend — Bix. Best, Phil Evans

To Jay — May you enjoy this book as much as we do. Thank You
Best Always
Linda K. Evans

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Bix, The Leon Bix Beiderbecke Story is the most complete and comprehensive history available of the legendary jazz genius. Through the medium of over 1000 letters, and interviews either taped, telephonic or in-person, the true life story and personality of this remarkable young man emerges.

The story unfolds through his own words by way of his many letters and through the words of such jazz greats as: Louis Armstrong, Nick LaRocca, Benny Goodman, Jack Teagarden, Red Nichols, Frank Trumbauer, Hoagy Carmichael, Eddie Condon, Spiegle Willcox, Paul Whiteman and many, many more, too numerous to list here. Past published errors are corrected once and for all, former myths are dispelled, replaced with facts. Much new information is presented. The book contains more than 250 photos of which over 100 include Bix.

This volume will stand for sometime as the definitive portrait of Bix Beiderbecke and as a prime example of responsible jazz biography.

GEORGE D. HOCUTT

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With loving appreciation for your help and support
for without you this book may not have been published.

ELIZABETH BEIDERBECKE-HART

GEORGE HOCUTT

NORMAN GENTIEU

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Foreword

I remember, all too well, "Burnie" Beiderbecke telling me, he rarely made it known to visitors at the Oakdale Cemetery that he was employed there for twenty-five years. [He started as a superintendent in 1941, and served as either secretary and/or treasurer until his retirement in 1965. The final 8 years of his life, he was an office worker for St. Luke's Hospital.] He was probably the one who showed them **Bix**'s grave. He didn't doubt their sincerity, but he found they would usually want to visit his home. After they left he would discover they had taken ashtrays, candy dishes or some such knick-knack as souvenirs.

My interest in **Bix** started in 1950, and by 1953 I was trying to collect all his recordings. My dad was a professional musician and knew a great many of the musicians that could claim association with **Bix**. It was his introductions to these men that got me started. The majority of these former **Bix** associates had migrated from New York to Hollywood to play in the orchestras for radio shows, movies, etc. That is where the work was then, which fortunately, gave me access to them. I didn't realize how lucky I was to have known these musicians, until the 1960s when they started passing away. Each death was as keenly felt as though they were a family member.

America has always replaced their athletes with a newer generation that was bigger and stronger, replaced their movie stars and personalities with talent a bit deeper, but America has never replaced the music giants that existed during **Bix**'s years. There has not been a new Louis Armstrong, Jack Teagarden, Red Nichols, etc.

One of my greatest advantages was being able to interview and exchange correspondence with Burnie. Burnie responded to every letter and every phone call, happy to be discussing his beloved little brother. He had answers to so many of my questions about **Bix**, which have proved invaluable in the meticulous search for the truth about **Bix**. We have worked with the current Beiderbecke family members, notably Burnie's two sons, Charles Hilton and Richard Bix, and especially R. Bix's daughter, Elizabeth. Towards the end of the research, we were fortunate in obtaining the capable assistance from **Bix**'s sister's side of the family, the Shoemakers, Theodore Jr., C. Bix and Julien.

My two closest friends were Paul Mertz and Roy Bargy, from the Goldkette and Whiteman Bands respectively. Joe Rushton a great admirer of **Bix**, tirelessly helped by opening so many doors for me. Joe would call the right people and then would hand the telephone to me, to ask my questions.

Hoagy Carmichael was one who never exhausted his stories reliving those days with **Bix**. Luckily I was able to spend many hours listening to him in his apartment on Sunset Boulevard in Los Angeles. He was gracious, discerning and dedicated to the accurate preservation of **Bix**'s memory. I'll never forget this remarkable, talented man.

I realize how lucky I was to have heard Louis Armstrong, Jack and Charlie Teagarden, Artie Schutt, Red Nichols, and an army of musical greats - and to

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know they were my friends. The magic name of "**Bix**" opened many doors, even to the N.B.C. Studios to interview Bing Crosby. They all had time to talk about **Bix**. All of it was due to their admiration for and desire to keep **Bix**'s memory alive. Roy Bargy and Jack Fulton named me as an honorary member of the Paul Whiteman Orchestra and included me in their invitations to the annual parties for the former Whiteman musicians. The parties were held at Ferde Grofé's home in Santa Monica, California, the fourth Sunday of March, from 1963 through 1967.

Bix's story was not with the musicians alone, but also with the average people, who were not musicians but appreciated the music. Such as a young lady in St. Louis, who had kept a diary of the days she spent with **Bix**. So anxious was she to hear **Bix**, even though she didn't own a radio, she would walk to a friend's home to listen to the OLD GOLD radio programs with Paul Whiteman in 1929. Her devotion to him was of such intensity that she could not consider marriage to another until years after his death. She shared these times with me, summing them up as, "the best time of my life". She was one of many people that had stories to tell about **Bix**.

I wish I could have been there, laughing with Richardson Turner and **Bix** as they read from P. G. Wodehouse, what an enchanting picture. To hear **Bix** and Louis Armstong in a July 1928 jam session. Just to hear, once, the **Bix** cornet tone that everyone says was never captured on record.

My initial quest for the answers covered 16 years and nearly 700 people interviewed by letters, audio tape, or in person. We have added to that number during the last decade. It was a slow process, but a steady one. I wanted to be accurate, so I would combine what I was told by the Goldkette personnel. First I did a draft which was sent to Steve Brown, Paul Mertz, Irving Riskin, Chauncey Morehouse, Spiegle Willcox, Bill Rank, Bill Challis, Paul Mertz, and Jean Goldkette. Each could see what the other had to say, and have the opportunity to correct the material or add to it. As each commented on the draft, a new one was put together and sent out. It was a slow process, long before computers, but they could see that every attempt was being made to be accurate, and they reacted accordingly.

The same format was followed with the Paul Whiteman musicians, with mailings sent to Bill Rank, Jack Fulton, Kurt Dieterle, Mischa Russell, Irving Friedman, Steve Brown, Bob Mayhew, and Roy Bargy. This was the "core" of the band that helped, but others chipped in, i.e. Charlie Margulis, Al Rinker, Roy Mayer, Joe Venuti, even Paul, himself. Slowly the recollections returned, and once they realized I was doing an honest accounting, the memories loosened and the words flowed. They loved **Bix** and wanted the truth to be told.

When I started, John Steiner offered his knowledge and encouragement. John also conducted many interviews that my time and distance would not have otherwise permitted. Warren Scholl was always a telephone call or a letter away. There were others such as "Woody" Backensto, Bruce Foxman and a host of correspondents that willingly and lovingly gave their time and assistance.

I must single out Loring "Red" Nichols, who spent hours with me, discussing **Bix**, and telling me of circumstances during **Bix**'s 1930 and 1931 years in New York. Many times, Red, Joe Rushton and I would engage in a "record spinning" session, listening to **Bix**'s records and commenting upon them. I mostly listened!

I made mistakes in trusting people that turned out to be less than honest. It was as if a "curse" was upon my quest. I can't count how many times people offered to work "with" me, only to end up using my information and knowledge and try-

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ing to claim the work as their own. There are those whom I had not met that used my name to gain information without my permission.

William Dean-Myatt of England was putting together a **Bix** discography for *Matrix* magazine, when we exchanged letters. He was an honest, devoted pupil of **Bix**'s. I expanded upon what he had by seeking and finding the answers in the USA at Victor Records, Columbia Records, Gennett Records, and collectors that helped. We considered doing a book together, unfortunately his personal situation would not permit it and made him discontinue his dream.

One whose help was of huge value was David Rust of The Paul Whiteman Collection at Williams College. He spent months going through ledgers, scrapbooks, and everything else that was available, to help pin down the personnel on the recordings. He found the original scores and matched them to the recordings. David's research was clearly, a first attempt at a Paul Whiteman discography.

While I was doing research for a book on Frank Trumbauer, his diary from 1928 was made available to me. It contained all of his information on OKeh Records, complete with personnel and payments. For the first time we had the names of the musicians that had made these historic records.

Through years of letter writing and the spinning of records to former **Bix** associates, the Goldkette sides, The Wolverine sides, and the Whiteman sides were discussed and finalized. Tram's ledgers listed the Chicago Loopers, and a hint at some of the Sam Lanin sides were found. Rumors still persist of undiscovered/unknown **Bix** recordings. I have tracked down the many rumors and the recordings listed in this book are all that I have found to exist.

Stories still persist today of a film short made by the Wolverine Orchestra in 1924 in Chicago for Lee DeForest. Also of a 1925 film short by the St. Louis Film Company of the **Leon B. Beiderbecke** Orchestra. Hints and traces of stories accounting for these films have been found, the films, themselves, have remained elusive if they actually exist.

In this book I can correct the mistakes and misinformation contained in the previous book. I have carefully preserved all my research data and added a great deal to it, for the research has continued. During the ensuing years, students, particularly, from U.S.C., U.C.L.A., and California Berkeley, came to my home and sifted through my material, searching for information to help their projects. They were excited to find the first hand information from the musicians of the **Bix** era contained in my collection. The second hand information they could find in Public Libraries did not compare. Other publications about **Bix** have come out, and it was easy to see where they got their information. Even the errors from the previous book have been repeated. This book will correct all that.

Through the years, there have been many albums and concerts devoted to recreating the **Bix** sound by such as Jimmy McPartland, Dick Cathcart, and Randy Sandke. I admire their talent and desire to honor **Bix**'s memory. There are a handful of cornetists that I feel are truly in the **Bixian** vein. You can hear **Bix** in their playing, and they are carrying on the **Beiderbecke** sound for today's generation to enjoy. I can never completely thank Ralph Norton and Scott Black for all they have have done to preserve that memory. A very sincere thank you to my friend of over 40 years, Tom Pletcher. Those that have heard Tom, and this includes Bill Challis, have marvelled at how close he comes to the master. Rosy McHargue has remarked that he never thought he would hear **Bix**'s sound again, but along came Tom. Today Tom has his own style, but when called upon, he can give the **Bixian** sound as well as anyone. Tom has recreated **Bix**'s sound on

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recordings, in concerts, and in one forgettable film. My most cherished memory of Tom is when Alan Roberts and I sat at a table, in the wee hours, at a club in Santa Moncia, called "Sterling's", and listened to Tom play **STARDUST**.

George Hocutt and I have spent many hours since 1994, discussing **Bix** and the data available to me. We discussed the possibility of a completely new book. Without his help and encouragement this book would probably never have been completed. He volunteered to publish a new book along the lines of the musicians telling their stories about **Bix**, and let the dates and places take care of themselves. This I have attempted to do. My wife, Linda, and I moved into our present home, March 1993, and she had shelves built that would house my **Bix** Memorabilia. I can now more readily lay my hands on the items, and put them in an order that would afford me quick accessability to each item and all my notes from interviews, the interviews that were audio taped, and the thousands of letters of correspondence. Over the years, a few letters have been lost and photos were borrowed and not returned. For the most part, everything was here. It has taken a great while, but here is the information exactly as it was told to me, when it was told to me.

There were some areas that I needed to update or correct or add to and whereas I previously had the great assistance of our nation's public libraries, I now found I was having my inquiries answered with their being under-staffed, not enough funds to provide the information needed, etc. Many collectors came to my assistance, such as Bob Boucher, Stan Hester, Stan Kuwik, Friedrich Hachenberg of Germany, Rich Johnson of Moline and Richard Johnson of England, Stephen Adamson, Gregory Catsos, Jim Arpy, Dan Hayes, Tim Gracyk, Vince Giordano, Lawrence Gushee and a host of others.

Victor Records, now Bertelsmann Music Group, were as helpful as could have been hoped for, but Columbia Records (Sony) did not answer any of the five letters I sent.

It was decided to list only the original **Bix** issues and the SUNBEAM RECORDS, Alan Roberts - 13821 Calvert Street - Van Nuys, Calif. 91401-2910 (Alan has a few copies of the box set of LPs for sale, but only a few). Alan loaned the master recordings to Bill Givens, and Bill has produced the CD series on **BIX** RESTORED. The decision was then made to add the CD's to the discography. Bill can be reached at Post Office Box 85, Santa Monica, CA. 90406. As this book is being presented, Bill has completed a packet of volumes #1 through #3 and volumes #4 through #6. Both sets of albums are reproduced by an excellent sound remastering system. These recordings are available today! All of **Bix**'s recordings are in chronological order, complete with all known takes that are available. What the collector needs to have on **Bix** is here! The sound is terrific! Givens's price is $50 pp for each set. Thus far there are two more sets with **Bix** planned (#7-#9 and #10-#12), and one set (#13-#14) of "sounds like" for $33.25.

Sherwin Dunner rescued 200 feet out of a possible 620 feet shot during the Fox Movietone News filming of Paul Whiteman's switching from Victor Records to Columbia Records in May 1928. He was able to put onto video tape, **MY OHIO HOME** and as luck would have it, while all of the trumpet section stands during their feature in this number, the camera angle shows **Bix** only!

This video tape is available on "At The Jazz Band Ball", along with 15 other filmed clips on Louis Armstrong, Bessie Smith, The Boswells, etc. Available on Yazoo #514 both in VHS and PAL format. Order directly from Sherwin's com-

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pany, sending $19.95 plus shipping: Shanachie Entertainment - 13 Laight Street - 6th Floor - New York, New York 10013.

I would like to offer a special thanks to The International (Bing) Crosby Circle for their help in dating the Rhythm Boys itinerary in 1928 and 1929 during their appearances on the Keith-Albee, Orpheum and Proctor vaudeville circuit (subsequently known as Radio-Keith-Orpheum). This organization has a yearly membership fee of $20.00. Write to the U.S. Representative, F. B. Wiggins - 5608 No. 34th St. - Arlington, VA 22207.

When last Spiegle Willcox (a most charming and delightful man) visited my home, he remarked that the passing years with **Bix** have become hazy. I suspect this could be the case with all the former associates. I am thankful I was able to interview as many as I did when their memories were clear and intact. Their memories are invaluable and fortunately are now preserved.

One cherished moment I'd like to mention took place in Davenport in 1974. Bill Rank and I were walking down the staircase of a Davenport hotel, on our way to breakfast. He was stopped by a young lady who said she was gathering information on **Bix** and asked if he had time for a few questions. Bill agreed to help her. She asked if it was true that **Bix** was ahead of his time? Bill replied this was the case. Then she asked, "If **Bix** was ahead of his time, how were you able to play with him?" Bill answered with a straight face, "We played a little faster!"

The greatest discovery made during the preparation of this new manuscript, was my association with Norman P. Gentieu. I had known Norman for a number of years by means of correspondence and I knew he was a devoted **Bix** fan. When he asked to read a chapter, I thought he might make a suggestion or two that would help. Little did I know that he had been an editor for over thirty years, though now retired. He suggested that he edit the book, and this became one of my golden days. Whatever success this manuscript now enjoys, it is due to his superb editing. Not only did he check my spelling and ask questions, but added great encouragement! The discography is certainly his creation as for the comments on the recordings and the pointing out as to the number of bars on each solo. He continued to ask questions of me which lead me to my digging for additional answers to the **Bix** questions. His work with this manuscript can never be praised highly enough. From the bottom of my heart - Thank you, Norman!

I have now come full circle. My first effort was a book on **Bix**, and my last effort will be a book on **Bix**. In between Larry Kiner and I did a bio-discography on AL JOLSON (1992). I must thank Larry for his constant letters and telephone calls, urging me to collaborate with him on his beloved Jolson project. After my first "experience" with my **Bix** book, I never wanted to do another book. Larry persisted, and I ended up helping. I returned the favor to Larry by putting him on my FRANK TRUMBAUER book (1994), although he was unable to help finish the book due to pain he described as "a five ton load on my back". He graciously asked his name be removed from the Trumbauer book, but I declined. Yet he didn't live to see it finished. Larry died of cancer, shortly after we started. Then Stan & Steve Hester, my wife, and I worked on a RED NICHOLS (1942-1965) book (1997). All these books were for Scarecrow Press/University Press of Maryland. Health problems have arisen in recent years, both for my wife, Linda, and myself, and this book must be the last effort of whatever literary career I have enjoyed. If Linda had not shown the faith that was so necessary, I doubt this book would have even been started. Thanks to Linda, I have attempted to tell the story

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as the musicians told it to me. She has added a great deal of labor and material to this project. Without her, it would never have been completed.

We have been fortunate to be able to include in our text the complete set of the existing **Bix** letters. While we have made comments in his letters, our comments being in [brackets], the letters are printed exactly as he wrote them. The spelling and punctuation remain in **Bix**'s venacular. We felt it would offer more insight into the man not to edit his words. So as not to confuse the reader, we have bolded **Bix**'s name/names when it is referring to the **Bix**. Also his words whether in comments, his letters or newspaper articles, have also been bolded. We have examined every mark, every individual letter, every comma and apostrophe. We have attempted to recreate exactly what **Bix** wrote. Sometimes we had to enlarge the page or a portion of it. Other times we either lighten or darken a page. We have used every means to correctly recreate the letters which have deteriorated with the years.

During the course of this book we were fortunate enough to make contact with nephews, nieces, cousins and other family members that gave great insight into young **Bix**. I thank each one of you for your invaluable help. My sincerest hope is that all of **Bix**'s fans and family will enjoy this peek into the man as never before seen. This book is as accurate and as detailed as we can make it and we hope his fans will feel they know him better than before!

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As a young girl I remember my mother telling me that the term "jazz" had negative sexual connotations. Without exposure to the music, I remained dismally ignorant of the quality of the music or how it could enrich my life.

Phil Evans introduced me to Jazz. He brought into my life such charming and talented men as Spiegle Willcox, Rosy McHargue and Danny Alguire and many others. He shared his undying love for the people and the music. Unfortunately many had died before I met Phil, but he has kept their memories alive. A question will start him talking about Red Nichols, Joe Rushton, Bill Rank, Ferde Grofé, Hoagy Carmichael, Jack Teagarden or the many others he met and or interviewed. He showed me letters from Louis Armstrong and Nick LaRocca and let me listen to tape recordings of Bing Crosby and again Nick LaRocca. Being a novice, I found every word fascinating and I was impressed. I wanted more and Phil was happy to oblige.

Phil took me to my first Jazz Festival in Pismo Beach and he introduced me to the **Bix** phenomenon. I learned that a group of strangers, be it ten or twenty or an auditorium full, could be joined in one mind and one ideal: the love of **Bix** and his music.

Now he has included me in his writing. All my life I've been a "storyteller". I have entertained my many nieces and nephews with my imaginary stories that rolled off my tongue as easily as water off a ducks back. But this book is a completely different effort. Never in my wildest dreams had I imagined I would be

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involved in a work so all-consuming, with so many minute yet important details. It's as though we have been working on this book since we met in 1978. Phil was constantly teaching me and introducing me to some of the finest people in the world that shared his love for this music and this man.

Through the research on this book we have met **Bix**'s relatives who have been of such help. They have been the personification of generosity and friendliness. A special thanks to Tom and Jean Seehof, who have been the family historians. They so willingly shared their collected information and photos with us. And especially also, Carl and Elizabeth Beiderbecke-Hart who will always be a big part of our lives, for we love them and their family as our own.

This book has brought Norman P. Gentieu into our lives. What a wonderful and knowledgeable man! He is a specialist in jazz history and was an editor for over thirty years. There is so much to learn from him. His talents have greatly increased the quality of this tome. We can never thank him enough. His friendship we will always treasure.

Rich Johnson of Moline has been a phone call away. Tell him what we needed and he would find the answers, increasing the accuracy and details included in the text. He is a talented, generous, understanding, and capable man. Another friendship that started with a love and appreciation of **Bix**. Thank you Rich.

Our friend Linda Thuringer used her photographic talents to improve the quality of the the many and frequently almost useless photos contained in this book. She donated her time and her talent putting all the photos and illustrations on photo CDs, which we do appreciate.

The world loves talent, and **Bix** was extraordinarily talented (a round about way of calling him a genius). Over and over people have expressed the desire to have heard him play just once. In lieu of hearing him, we hope this work on his life will give everyone a view into his humor, his loves, his abilities and his life as never before, as it has us. Enjoy, learn and love.

Linda K. Evans

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Editor's Foreword

Not long after the untimely death at 28 of **Leon Bix Beiderbecke** on Thursday, the sixth of August in 1931, there began a cumulative legendizing process. After a modest start in the 1930s, it eventually swelled to acres of articles; a slew of record and CD liner notes; some books, including an unfortunate novel and a self-serving memoir; and a few movies, one of them forgettable, another an unmitigated disaster.

These flawed products shared one conspicuous tendency: a penchant for misinformation. Errors embalmed in print proliferated and were reincarnated with disturbing frequency. Wishful thinking overroad historical evidence. Self-anointed gurus of the jazz vernacular promulgated arbitrary aesthetic principles, often painfully politically correct and occasionallly anti-**Bix**. Worst of all, perhaps, were the imaginary conversations conjured up all too glibly out of the very thin air of reckless fantasy. What a mess that wrong stuff was (and is)!

Happily, the error-ridden glut has now been rendered kaput, obsolete — fit only for a hungry paper-shredder and a bottomless compost pit. You are now about to read a life of **Bix Beiderbecke** based on a firm foundation of well-documented facts and a scrupulous regard for the truth about the young man with a horn. The result is as refreshing as a whiff of fresh air to one who has been long in smog-ridden city pent.

This work is the prodigious offspring of an unprecedentedly ambitious research program extending over some forty years. In that period, pragmatic jazz historian Phil Evans had the good sense of urgency to seek out and talk to dozens of extant friends, relatives and associates of **Bix**. In interviews, telephone conversations and correspondence, he mined a rich lode of sui generis biographical ore from those transitory sources.

Assiduous and thorough in his quest for the facts and simpatico in his regard for **Bix** as an artist and a person, Phil Evans, ably assisted by his perspicacious wife, Linda, has produced a masterpiece of its genre. It is also a bonanza: a comprehensive and trustworthy reference for scholars; and for **Bix** aficionados, to be enjoyed for its own sake, the fascinating story of an extraordinary, star-crossed American artist.

Norman Gentieu
Philadelphia, PA

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Remembering Bix

Bix's devotion to the Original Dixieland Jazz Band and, in particular, to Nick LaRocca, is well known to generations of **Bix**'s fans. During the summer of 1960 the opportunity arose to discuss **Bix** with Dominic James "Nick" LaRocca (b. 4/11/1889, d. 2/22/61). The many hours he so graciously gave will long be remembered. For the reader's interest, the following comments are offered as made by Nick after he listened to the tunes that **Bix** recorded which we associate with the ODJB (Original Dixieland Jazz Band).

"To understand the development fully, we have to go back to the beginning. Before the ODJB, they didn't have jazz music. No, they had ragtime! Don't let anyone tell you that Jazz and Ragtime are the same. They are not! When we appeared in Chicago in 1916 we were a sensation. We had syncopation; we had two-beat; we had Jazz. The Jazz started with us. The tunes we played were the tunes we wrote. We had to write them because they didn't exist. Where did we get our ideas? Take the tune **Skeleton Jangle**. This came from the **Fifth Hungarian Rhaposdy**. Listen to how I worked around this number, but the trombone is carrying the melody.

When we first recorded for Columbia in 1917, they didn't know what they had. We then moved over to Victor and recorded a short while later and our tune of **Livery Stable Blues** swept the country like wild fire. **Bix** heard our records. The early phonographs had a thumb screw that could be used to change the speed of the recording. By turning the screw, you could slow the speed way down. **Bix** did this with our recordings. He turned the speed way down, listened to the notes, and taught himself to play. Listen to my **Satantic Blues** and you will hear slurs in the there that will remind you of **Bix**. Now I was a faker and played that way. **Bix** had an understanding of harmony, a background with piano, and what I call 'invention.' He heard me and was influenced but he refused to imitate. He had his own style. He used 'invention.'

This **Sensation** (Wolverines) displays breaks and a style that is his own. It is in the same vein as **Tiger Rag**. **Lazy Daddy** (Wolverines) shows more of a development of **Bix's** style. The title was so named for 'Lazy Daddy' Eddie Edwards. The tune from **All Night Long**. **Margie** (**Bix** & Gang) shows plenty of syncopation.

Bix abbreviates the first part of my stuff on **Fidgety Feet** (Wolverines). I took this idea from **Georgia Camp Meeting - Cake Walk**, my recording is the chord construction of Kerry Mills' tune. Here **Bix** plays a counter-melody on my melody on the trio.

Let me say something here. Remember the dates of our recordings, the late Teens. In the early and middle Twenties other recordings began to appear announcing jazz playing. Take a listen to some of them. Listen to my **Fidgety Feet** then play 'King' Oliver's famous **Mabel's Dream**. Or take Larry Shield's clarinet work on **St. Louis Blues** and then listen to 'King' Oliver's **Canal Street Blues**. Or 'King' Oliver's **Just Gone** - after the intro, doesn't it sound

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like **Billboard March**? Remember one very important thing - the dates of which were recorded first? Which were written first? Yes, 'Original Dixieland Jazz Band' means just that!

This **Toddlin' Blues** (Rhythm Jugglers) shows **Bix's** mastery on the instrument. I can recognize some of the slurs that I showed him in 1922. The first time I ever saw **Bix**, he sat at the foot of the bandstand and was able to play our tunes but he asked me to show him certain things which I did. He was playing counter-melodies to my stuff and had really developed. He did some fill-ins and licks that I really enjoyed. **Bix** had developed nicely. On this **Toddlin' Blues** I can hear things that we played. I have this record by **Bix** and I treasure it.

Singin' The Blues (Trumbauer) shows that **Bix** made the first improvements after the ODJB. This is the roots of the **Bix Beiderbecke** school. After this, you can hear traces of **Bix** in the hornmen that followed. This was the start of the school of **Bixian**.

I've always said if you play **Ostrich Walk** (Trumbauer) that you have **Bix's** style. His attack is here. Notice how he influences the band as he goes along? The trombone and clarinet are a part of him. **Bix** is marvelous. Fine work! He's at his peak! Here we are again for locating the start. Listen to **Jada**, **When My Baby Walks Down The Street** and pay strict attention to Louis Armstrong's early **Sweet Little Papa**. Listen to **Bix's** interlude here. Play **South Rampart Street Parade**. Do the first two parts contain my parts as I played them and **Bix's** counter-melody on my original tune and when **Bix** plays the interlude he tied it in? Then play **Fidgety Feet** too. Interesting, no?

I don't care for **Tiger Rag** (Wolverines) as well as our recording. This tune is suppose to be some French quadrille that was played around New Orleans, or so some 'authorities' have said. I never heard it. Know where we got that tune? It begins with an ending I always made to my numbers with a few little notes added. As for the second part, it's **London Bridge Is Falling Down** but in stop time. The trio is nothing but the chord construction of **National Emblem March** (**'Oh, the monkey wrapped his tail around the flagpole'**). Another part comes from the old German bands in New Orleans that used to play their 'um-pa, um-pa', but you take those notes used as background by brass behind clarinet and you get this part of **Tiger Rag**. I guess we are back to where we started? I've heard that **Bix** use to play our **Tiger Rag** on the phonograph and it was the Victor recording. I don't think so. The Aeolian was a better record. Listen to the ride-out on this and the final notes that I play. Hear **Bix**? Ha! Ha!"

One last comment Nick made was that the band originally planned to record, **Coming On With The Come On** but the record officials objected to the title, so they changed it to **Sensation Rag**.

Dominic James "Nick" LaRocca

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The Lure, Lore and Love of Bix . . .

In the early 1950s, when my teenage friends were caught up in popular music and the top 40, they considered me an enigma for rejecting all of it in favor of jazz from the 1920s and particularly a cornetist with the unusual name of **Bix Beiderbecke**.

My father "Stew" Pletcher's background as a professional jazz musician and that of his musician friends, many of them among the Who's Who of the music business, unquestionably influenced my tastes in music. I discovered **Bix** in 1952. It was one of Dad's old 78 rpm records under the name of Frank Trumbauer and his Orchestra. I don't remember hearing it or the name Trumbauer discussed around home during any of the all night musicians parties on which I eavesdropped. The tunes on this OKeh record were **HUMPTY DUMPTY** and **BALTIMORE**. The impact of hearing the sound of **Bix**'s horn was the greatest musically emotional experience I had ever had. That was IT! Dad had bought jazz records while at Yale University in the late 20's including those of **Bix Beiderbecke**, Louis Armstrong, Fats Waller, Red Nichols and others but over the years the few worn out records of **Bix**'s evidently became forgotten.

I had grown up hearing, in person, many of the greatest horn players including Louis Armstrong, Charlie Teagarden, Red Nichols, Bobby Hackett and less known favorites such as Rico Vallese and my own father, but no player reached me so instantly and deeply as **Bix**.

My father played **Bix**'s piano composition of **IN A MIST**, note for note like **Bix**'s 1927 recording, which differed from the later sheet music. But I was unaware that **Bix** also played a horn until that fateful day. I could hardly wait until Dad came home to ask him who the horn player was on such a worn-out record!

A few years later, while visiting with one of Dad's friends, bass saxophonist Joe Rushton, a **Bix** enthusiast of the first order, I learned of a young fellow about my age in Bakersfield, California, who was deep into researching **Bix**'s life and collecting **Bix** records. Through Joe I met this researcher- collector. He was Phil Evans, also the son of a musician.

We discovered a mutual infatuation with the sound and legend of **Bix**. While I was concentrating on developing a cornet style emulating **Bix**'s, Evans was focusing on the facts of his life and dispelling the myths and rumors that flourished after his death.

In the 40 years since that time, I have met many others of different nationalities and ages, musicians and listeners alike, who shared the same experience the first time they heard **Bix** and most could remember which record they heard, and the date and place when they first heard it. I don't know that any of us have seriously tried to determine just what it is about **Bix** that affects us so intensely. Phil, my friend for over 40 years, asked me to address the **Bixian** mystique in this foreword to his latest book.

In attempting to analyze **Bix**'s horn playing, one should consider that technically, **Bix** was not a virtuoso. He was essentially self taught - acquiring unortho-

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dox breathing, reading and fingering techniques. Moreover, he was known to dislike having to practice traditional scales and exercises. He did work out impressive patterns and phrases after discovering alternate fingering, (3rd valve) worked to his great advantage on passing tones and clusters. He also developed exceptional skill at single tongueing notes for fast staccato solos and fills behind arranged ensembles as heard on the Trumbauer and Goldkette band's hot numbers. Examples: **Clarinet Marmalade**, and **Four Leaf Clover**. His greatest performances and recordings were done on a Conn Victor Bb cornet which is noted for it's large diameter bore and warm mellow sound. While **Bix** favored the middle register of the horn, he could play upper register flares and rips when he wanted to shout out a phrase or get the rest of the band or the dancers on their feet for those last choruses. Likewise, when he played in the lower register, it was a musical statement and not for technical praise.

Bix was not interested in showmanship and stage techniques such as "body english" which some soloists use to impress audiences. He preferred to sit and play with his horn close to his heart and where he could focus on the notes and his sound.

In a seated position, he kept time with his right heel and his left leg swayed left and right but not in tempo. He had perfect pitch, consistently good taste and judgement and a remarkable memory for melodies and chords which enabled him to play cornet and piano at levels that would suggest a much greater academic understanding of music than he ever had.

In an age when the term "genius" has almost become commonplace, **Beiderbeckes**'s true musical genius was obvious from the age of 3!

The majority of those who appreciate what **Bix** did, say that it was his tone and attack, his phrasing and ideas along with a great sense of timing that made him special. A smaller following of enthusiasts, otherwise known as Bixophiles, will try to describe something else about **Bix**. . . . In trying to understand why **Bix** reaches some of us more than others, spirituality could be considered. The soulfulness in **Bix**'s playing is an important quality. **Bix**'s friend, the famous Hoagy Carmichael said of him, "He was a great musician with a soul, and that soul shone right there at the end of his horn."

Bix was heavily influenced by the French Impressionist composers of the early 20th century, namely Claude Debussy (1862-1918) and Maurice Ravel (1875-1937). This style of music which was considered revolutionary less than 100 years ago, incorporates the whole tone scales and chords using 9ths and 13ths creating images through rich and varied harmonies and timbres not previously employed in music. Impressionistic music is known for its parallel harmonies and much extended and altered chords and majestic melodies which are meant to portray scenes of nature, poetry, fairy tales and fables. This can best be described as "mood" music. **Bix**, while far from being the only jazz musician to discover the beauty and depth of this music, may very well have been the first to incorporate it into his playing style as early as 1923.

It was not until this modern European classical music was heard by the better jazz players and arrangers of the mid 1920s that jazz music took on a polish and sophistication which extended well beyond the limitations found with the simple 12-bar blues, ragtime melodies and Charleston novelties.

Bix's early interest in the piano and experimentations with chords and phrases was invaluable ear training for his originality on the cornet. As a lyrical cornetist,

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Bix "heard" all the right chords and played the best notes within those chords throughout his improvised solos.

Another unique quality about **Bix**'s sound was his very effective use of vibrato. For the uninitiated, vibrato or vibration is the pulsating effect used by singers and most instruments to add warmth and beauty to a tone, or for expressing changes in emotional intensity.

Bix was a master of this subtle skill. His tone, vibrato and selection of notes could express passion, joy, sadness or humor depending on his feelings or what he thought the song, phrase or moment should evoke. No jazz musician before or since could capture so much emotion in one note.

Bix initially borrowed some of his cornet playing ideas and phrases from other front-line instrumentalists such as clarinetists Leon Roppolo and Larry Shields, trombonist George Brunies and cornetist Nick LaRocca. However there is a soulfulness and beauty in his playing that had to come from his hearing the works of Ravel, Stravinsky, and Debussy and the English composer, Frederick Delius. And it is relatively easy to detect the French Impressionist influence in **Bix**'s piano pieces as well as that of the American composers, Eastwood Lane and Edward MacDowell.

We should be especially thankful to those key musical associates, Frank Trumbauer and Bill Challis, for featuring **Bix** on the Trumbauer recordings and Challis' special arrangements for the Paul Whiteman Orchestra. In this world of over-amplified racket, the quality and joyful sounds of that time seem all the more valuable. Thanks to the technical achievements and availability of modern recordings, we can now hear **Bix** as never before. I can't imagine a better way to enjoy this wonderful book than to play some of those recordings as you read it.

Thomas S. Pletcher
Winter Haven, Florida

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Bix's Cornets

Esten Spurrier felt **Bix**'s first cornet was from a hock shop, but **Bix's** brother, Burnette, was positive it was one borrowed from a neighbor, Lea Ely. The year of 1919 is not in dispute.

Fritz Putzier sold **Bix** his cornet, a Conn Victor model in September 1919. This horn is in every photograph taken of the Wolverine Orchestra. A later Conn Victor appeared in the photograph of the New Yorker Band of Adrian Rollini in 1927.

Bud Hatch told of a new cornet **Bix** had purchased in December 1922 and the difficulties they had putting the valves in correctly. Unfortunately **he** does not remember the model.

Jimmy McPartland remembered when he joined the Wolverine Orchestra in 1924, **Bix** took him to the C. G. Conn showroom and picked out a Conn Victor model for him.

Both Ralph Norton and Scott Black identify the cornet in the photos taken at the Rhythm Jugglers session in January 1925 as a Martin.

Ruth Shaffner is positive **Bix** purchased a cornet in early 1926 in St. Louis, but she was not with him at the time, and did not record the transaction in her diary. Model unknown.

Bix purchased the Stradivarius Model of the Bach cornet in February 1927. He was still using this model when he put down the deposit for Jimmy McPartland to buy model #929. This is the cornet that Jimmy later gave to his nephew, Doug Kassel. In the following years, it ended up in Jimmy's possession again. He donated it to Chicago Historical Society, in June 1963, where it is currently on display.

Bob Mayhew was a member of the Whiteman trumpet section in early 1928 and admired a small B-flat cornet that **Bix** had. Bob thought it might have been sent to **Bix** by someone in Europe. As a jesture of kindness, **Bix** ended up giving the horn to Bob, but in later years, Bob could not remember what happened to it.

Paul Whiteman switched from Victor Records to Columbia Records in May 1928, and one of the business ventures he made was to have all his musicians switch to Holton Instruments. The Paul Whiteman musicians were advertised as using the Holton Instruments "100%", and **Bix** is shown in ads endorsing the cornet.

Scott Black bid on a cornet at an Atlanta, Georgia auction that offered a **Bix** Holton cornet, written across the bell - "To **Bix** from P. W. December 1928", but failed to submit the winning bid.

Bix's brother insisted that during his professional career **Bix** was given many models to play, and after playing each a short while, he would give the instrument to another musician.

Charlie Teagarden reported that when he accompanied the musicians to a May 1st 1931 date at Princeton, **Bix** took his horn completely apart and left it sitting

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on the piano. Charlie scooped it up into a paperbag, took it home for safe keeping, and threw it in his closet. He did not remember the model of this cornet.

When **Bix** died, Helen Weiss gave the mouthpiece of his cornet to Hoagy Carmichael. Hoagy displayed this mouthpiece on his fireplace mantle, for years, and it was a Holton.

Joe Cone claims to have a cornet that he purchased from the family of the caretaker of the 43-30 46th Street apartments, which they claimed belonged to **Bix**, and this is stamped "Chicago Musical #19101".

The New Orleans Jazz Museum has a cornet donated in July 1963 by Ben Pollack which only has the silver plated horn displaying 'The Triumph' engraved on it. The mouthpiece is a H. N. White Co. #41. But it has initials on the bell of: H. L. M.

Today the Bach #620 is in the Putnam Museum of Davenport. It was turned over to them by Bob and Eva Christiansen, who donated the cornet in July 1997. While the cornet was in their possession, Bob and Eva Christiansen, with their friends, Phil and Phyllis McCoy, had yearly "**Bix** Horn Parties" where fans were allowed to play or just hold the cornet.

The Beiderbecke heirs are left with two mouthpieces. One is a Bach #7A, and the other a H. N. White Co. #6. They are unaware of the history of either one, only, that they belonged to **Bix**.

RALPH NORTON DISCUSSES BIX'S CORNETS

Bix used a Conn "Victor" early in his musical career. The photos I have seen from the famous 1921 pose through the 1927 Adrian Rollini's New Yorker's photographs show him using a Conn Victor, exclusively. There is one exception: he is shown using a Martin cornet on the Rhythm Jugglers session. It is unknown why **Bix** appeared suddenly and for the only (visible) time using a Martin.

The Bach Stradivarius figured prominently after his joining Whiteman and, there were others. However, at this point, I'd like to dwell on the Victors. C. G. Conn was one of the world's largest manufacturers of band instruments. The "Victor" was conceived sometime in the late teens. It was made continously by the company until about the late 1960s or early 1970s. It is indeed a very large bore (.484"). The term "bore" refers to the inside diameter of the tubing. This affects the "response" of the horn. It takes more to "fill" it but response can be varied more than with a smaller bore. The .484" bore of the Victor is still considered large by today's standards. It has an excellent balance. Its intonation is quite remarkable and the tone quality lends itself well. The Victor doesn't quite possess the wide open mellow tone of say, the old style shepherd's crook type short cornets. Instead, while still possessing a mellow cornet sound, it additionally has a sort of edge, something that helped that "**Bix** tone" along. And remember, the Victor is more of a long type cornet.

There are a few quirks that I've noticed about the Victors. They will do a few things that other horns won't. There are a few things **Bix** employed during the use of the third valve. When I try to reproduce these sounds and use the third valve in just the right way on a Victor, I can come pretty close. When I try the same procedure on, say, a Bach, the results are just not the same. I suspect **Bix** played the Victor for a long time, perhaps longer than photographs seem to reveal.

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There is evidence that **Bix** used more than one Victor. On some of the Victors (Not All!) they employed an extra little tuning device. This was known as "Articulated Tuning." This consisted of a mechanical linkage between the main tuning slide (in front) and the three valve slides. When the main slide was pulled out to lower the general pitch of the horn from Bb to A it would automatically pull the three valve slides slightly to compensate for the difference in pitch. Therefore the horn would still be in tune with itself. In the Rollini's New Yorkers photo this linkage is clearly in evidence. There must have been more than one since in earlier photos of **Bix** with Victors, this device cannot be seen.

Regarding the Bach #620, I have played it several times and tried to analyze it and the results it produces. It tends to sound a little "dark" at times and, with a smaller bore than the Victor, it also tends to sound a little "thin" in places. I suspect **Bix** may not have cared for it as much as other horns. It certainly does not appear to have been played too much.

Paul Whiteman endorsed Holton instruments starting in May 1928, so it is not surprising there are photos of **Bix** with a Holton cornet. It's a Herbert Clark model. Herbert Clark was a concert virtuoso cornetist, for many years a soloist with Sousa's band, who also wrote "method books" for cornet and trumpet that are still widely used. The model was a good horn but not quite up to the level of the Conn Victor or the Bach or even the Martin.

I have played and owned a number of cornets from the pre-1930 era. Holton did manufacture some very fine instruments, but I have *not* found one that I feel is particularly remarkable. I personally doubt if **Bix** favored the Holton very much.

Bix may have used this Holton, the Bach, and possibly a Victor in the later days. However, in the very final days, he may have been using whatever was available. In his deteriorated physical condition, to possess and hold a horn, any horn, would bring great comfort, like an old friend holding your hand.

As for his use of that third valve: On a cornet, depressing the first valve lowers the tone one full step. Depressing the second valve lowers the tone one half step. Depressing the first and second valves together lowers the tone a step and a half. This same effect can be obtained by depressing the third valve alone - which lowers the tone a step and a half. But, the effect is not quite the same. Using valve three alone instead of one and two together means the air will pass through a slightly longer route, making the tone come out somewhat flat. Also the use of the third valve will impart a different "coloring" to the tone, which can be heard on a number of **Bix**'s recordings. This "coloring" of tone added to the uniqueness of his sound.

It should be noted that orthodox fingering came about in an effort to make the instrument play in tune with itself. **Bix**'s employment of unorthodox fingering would normally create major intonation problems with most players but **Bix**'s remarkable ear compensated for this and he consequently played in tune regardless of his method. However, it would certainly be a mistake to think that **Bix** employed the "hard way" for fingering everything. Some passages are easier using the third valve, some are easier with more orthodox fingering. The third valve can be used by itself or may be used in combination with either one and/or two to produce alternate [unorthodox] fingering. You can be certain he was quite aware of "one and two" and how to use them. It would be an error to think he relied solely on the use of unorthodox fingering.

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Index of Abbreviations

All recordings are listed chronologically by the date recorded. The abbreviations listed below are used in this Bio-discography.

acc	Accordion
asx	Alto Saxophone
arr	Arranger
bar	Baritone Saxophone
bb	Brass Bass
bcl	Bass Clarinet
bp	Bagpipes
bj	Banjo
bsn	Bassoon
bsx	Bass Saxophone
c	Cornet
cel	Celeste
cim	Cimbalom
cl	Clarinet
clo	Cello
C-m	C-Melody Saxophone
cy	Cymbals
d	Drums
Ebcl	E Flat Clarinet
EngHn	English Horn
f	Flute
g	Guitar
h	Harp
hec	Heckelphone
ka	Kazoo
ldr	Leader
libr	Librarian
mba	Marimba
o	Oboe
org	Organ
p	Piano
p-acc	Piano Accordion
prcu	Percussion
pic	Piccolo
p-o	Pipe Organ
rds	Reeds
sx	Saxophone
str	Strings
sb	String Bass
sl-wh	Slide Whistle
sou	Sousaphone
ssx	Soprano Saxophone
stg	Steel (Hawaiian) Guitar
t	Trumpet
tba	Tuba
tb	Trombone
tsx	Tenor Saxophone
vib	Vibraharp
vla	Viola
vn	Violin
v	Vocals
ww	Woodwinds
xyl	Xylophone

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MISCELLANEOUS ABBREVIATIONS

accomp.	Accompaniment
Aus	Australia
Br	Brunswick
BrE	Brunswick England
Col	Columbia Records *
Clax	Claxtonola
Har	Harmony
I-	Interview
Mel	Melotone
OK	OKeh Record Company
ParE	Parlophone England
Per	Perfect Record Company
PW	Paul Whiteman Orchestra
RB	Roy Bargy
TI-	Telephone Interview
Vic	Victor Records **
Voc	Vocalion

*Columbia went through name changes, but never Columbia Records in the 1920s. Until 1924 it was the Columbia Graphophone Company. Liquidated in 1924. It became Columbia Phonograph Company in 1924 and was acquired by British owned Columbia Graphophone Co. Ltd. in 1925. On Oct. 3, 1925, the Columbia (International) Ltd. was established as a holding company . . . In the U.S. was known as Columbia Phonograph Company . . . even when it gained independence from the international company and even when ARC (American Record Corp.) acquired it and then CBS acquired it, it was known as the Columbia Phonograph Company. Columbia matrix numbers beginning W-14000 are 10-inch records; those beginning with W-98000 are 12-inch recordings.

**It was the Victor Talking Machine Company until RCA bought it in 1929. Victor matrix numbers beginning with the prefix BVE are 10-inch record; those prefixed CVE are 12-inch records.

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In the Beginning

SCOTT COUNTY, Iowa lies along the Mississippi River on the eastward bend of the river. It was named for General Winfield Scott, who negotiated a treaty in 1832 with the Sac and Fox Indians. The tribes ceded a tract of land to the United States and this included Scott County.

Colonel George L. Davenport made the first land claim in Davenport township in September 1832. He had befriended the Indians and had been made a member of the Fox tribe.

Scott County was organized by the Territorial Legislature of Wisconsin in 1837, and held its first election in February 1838.

Settlers soon came from all over the United States, including Pennsylvania and Virginia, and began to build settlements. Among the earliest pioneers were: the Mixes, Pillsburys, Shoemakers, Codys (parents of Buffalo Bill), Seifferts, Dodges and Davenports.

As news of the rich soil and opportunity reached Europe, Irish, English, Swiss, Hungarian, Dutch and Luxembourger immigrants made their way to Iowa and began to build communities. The largest number came from Germany (Prussia), so much so that by 1857 Davenport was predominantly German. In the 1850s, thousands of Germans came by way of New Orleans on riverboats to St. Louis and points north, including Davenport. Many of them had brought enough assets to become quickly established in business enterprises. They also brought with them their culture, their abilities and their ideals.

Among the immigrants who settled in Davenport was Carl Beiderbecke, who anglicized his name to Charles.

Tom Seehof, youngest son of Lutie Beiderbecke Seehof, who was the oldest daughter of Carl T. and Adele Beiderbecke (1/13/1998):

> It was the custom for many German immigrants to anglicize their names. ie: Carl to Charles and Louisa to Louise. [When Charles died he was buried using the name Carl].

Charles, one of seven children, was born in Westphalia, Prussia (b. 7/20/1836, d. 10/21/1901). His father, Heinrich Christoph (b. 1799, d. 10/1851), was a school principal in the German Schools. Reportedly he fought in the Battle of

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A young Charles "Opa" Beiderbecke.
(Courtesy Thomas Seehof).

Waterloo. Charles studied for the ministry in the Evangelical Church, as it was called in Germany and in what the Americans call the Lutheran Church. His mother, Sophia Becker-Beiderbecke, died five months after his father in March, 1852. After his graduation from the University in 1853, Charles came to America with his uncle and disembarked at New York. He made his way to Indianapolis, Indiana. For ten months he was a grocery clerk, then he worked for the Post Office for two years. The Post Office transferred him to Dubuque, Iowa.

He didn't care much for Dubuque, so he quit government service and in September 1856 made his way to Davenport where he became the senior partner of Beiderbecke & Miller Grocers with Frank Hermann Miller (b. 9/4/1836, d. unknown) who had also clerked in a tailoring store in Indianapolis. (He had anglicized his name from Friedrich H. Mueller to Frank H. Miller.) The store became a wholesale grocers in 1865.

Tom Seehof (1/13/1998):

According to the History of Scott County, the grocery became a wholesale establishment in 1865. They occupied a four-story, five-floor, 150 × 33 foot building with an L - 33 × 75 feet. It was the largest establishment of its kind in the city and did an annual business of $800,000.00.

World Radio History

Robert Washburn, son of Gertrude Beiderbecke Washburn who was the daughter of Carl T. and Adele Beiderbecke (TI-11/14/1997)

Beiderbecke grocery was reputed to be the biggest Grocery Wholesalers west of the Mississippi. They made a lot of money selling provisions to the Union Army during the Civil War.

Tom Seehof (12/12/1997):

My wife and I found an advertisement in the Davenport City Directory, 1866 which read: "Wholesale and Retail dealer in groceries, crockery, liquors, wine, tobacco, notions, nails, rope, and etc."

Ted Shoemaker Sr., husband of Mary Louise Beiderbecke, in a letter to their children (9/6/1952):

Charles came from Germany when he was about 18 or so. He became, and quickly, a Wholesale Grocer under the name of Beiderbecke & Mueller.

Louise Piper, (anglicized from Louisa Pieper) was born in Hamburg, Prussia (b. 6/18/1840, d. 10/27/1922). She came to America with her father, August (b. 1814, d. 12/16/1889) and mother Caroline Hellmers (anglicized from Carvema, b. 1815, d. unknown) on August 11, 1853. They disembarked from the *George Canning* in New York. She was fourteen years of age.

Tom Seehof (12/12/1997):

August made his way to Davenport in 1856. He enlisted in the 37th Regiment Volunteer Iowa Infantry on October 11, 1862. The regiment was known as the "Graybeards" since it was formed for men 45 years of age and over who were exempt from military service. August was one of eight men in Company K. The 37th was raised for light garrison duty only, even though they did see action. The regiment was highly commended for their performance of duty while guarding prisoners of which there were few escapes. The 37th was disbanded on May 24, 1865 by Special Orders No 106, dated May 16, 1865. In 1867 he was a grocery clerk at 68 W. 2nd Street where he also resided. It was typical in those days for employees to live on the premises, usually an upstairs apartment.

Jean Seehof wife of Tom Seehof (TI-11/16/1997):

Louise Piper came from Germany originally. She grew up in the Hamburg area. She came over by boat, the *George Canning*, and landed at New York on August 11, 1853.

Charles and Louise married on April 21, 1860 [Tom and Jean Seehof have found three dates listed as their wedding date, the above date seems to be the most plausible]. They attended the Unitarian Church even though Charles was not a member of any church. They had a home built in 1880 at 532 W. 7th Street. [Louise lived in this home until her death in 1922. The home was then converted to eight apartments called the Beiderbecke Apartments.] The 1900 census lists Laura Arp (age 22) and Fritz Koops (age 55) both from Germany, as live-in servants.

Fulfilling his civic responsibilities, Charles was president of the German Musical Society and director of the Maennerchor, the German Choral Organization in Davenport which made the city famous.

Music was an important part of their lives: in their home, their church, and in their social life. They were patrons of the arts, mainly music, during their lifetime.

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Photo of the Davenport Turner Hall circa 1895. (Courtesy Rich Johnson).

Tom Seehof (1/13/1998):

The Davenport Maennerchor is the oldest of the German chorus societies in Davenport. It was founded in 1851.

Tom Seehof (12/12/1997):

The Beiderbecke's were considered an artistic family. One family story is that they would play chamber music at night, except for my grandfather, Carl T., who called it chamber pot music. A statement in one of the histories of Davenport and Scott County cites: "In former years such musical artists as Charles Beiderbecke, . . . took first rank. Even Opa Beiderbecke had his moment of musical fame.

Charles was an active member of the Turner Society of Davenport, a service oriented organization whose philosophy was "a free mind in a healthy body," and it remains popular in Davenport today. Turner Hall at 3rd and Scott Streets was designed by Frederick G. Clausen and was a three story, turreted building. It was the second largest Hall of its kind in the country when it was completed. In 1895 membership topped 500.

Charles was considered one of the leading businessmen of the city. He was a member of the school board and in May of 1900 was on the first board of trustees of the Public Library which was funded by Andrew Carnegie.

Tom Seehof (12/12/1997):

According to a history of Scott County's prominent citizens, Charles Beiderbecke erected a Business Block in 1880 in which he continued to carry on his commercial interests including being one of the founders of the First Chartered National Bank of Davenport.

World Radio History

Charles and H.O. Seiffert (b. 12/12/1845, d. 12/12/1940) helped found the First Chartered National Bank of Davenport. Charles became president of the bank in 1890 which he remained until his death at age 65. Charles was also director of the German Savings Bank.

Robert Washburn (TI-11/13/1997):

My great Grandfather, H.O. Seiffert, [Heinrich Otto] was one of the founders of the Davenport Bank and Trust Company. He served as a director until his retirement. When he died the Iowa Legislature wrote a tribute to him telling of all his contributions to the growth of the area. The Beiderbeckes and the Seifferts were some of the founding families of the area and were quite successful entrepreneurs.

Tom Seehof (1/13/1998):

Charles Beiderbecke was elected to the first board of directors of the Iowa National Bank. The bank opened for business 5/15/1889 with a capital stock of $100,000.00. Charles was also elected president of the bank, a position he held until his death.

Ted Shoemaker Sr. (9/6/1952):

Charles was the president, of the Iowa National Bank before he died. This bank, incidentally, was the first chartered National Bank in the United States. For some reason the Iowa National Bank got the first charter after the National Bank Act was passed. Charles Beiderbecke did well.

Jean Seehof (TI-11/16/1997):

Louise's father, August Piper, fought in the Civil War. When he came home he brought smallpox with him. Louise and Carl's first three children died of smallpox. A neighbor came to the house and said he knew they had dead children and he offered to bury them in the back yard, (house on 6th Street) which he did. The neighbor also, died of the disease.

Charles and Louise Beiderbecke (know as "Opa" and "Oma", which is German for Grandfather and Grandmother) had four surviving children: Carl Thomas "Tal", Ottilie "Tillie", Bismark Herman "Bix", and Lutie. "Tillie" has been spelled many different ways. The 1910 Census lists her name as Ottilie. Other spellings include: Otilia, Ottilia, Otthilia, Ottillie etc., and they are all the same person.

Carl T. (b. 12/24/1865, d. 10/23/1933) worked as a clerk in the Beiderbecke & Miller Wholesale Groceries in 1884. He was a cashier in 1888 and in 1892 he became a salesman in his father's company. He continued working in his father's company until it was disolved in 1902 [after Charles's death in October 1901]. Carl T. meet Adele Seiffert (b. 8/25/1873, d. 8/28/1967) at a dance and they were married January 9, 1895. Adele was the daughter of H.O. Seiffert.

According to the *Davenport Times* on Thur., Jan. 10, 1895: "Last evening at the residence of the bride's parents, Mr. and Mrs. H. O. Seiffert [the former Catherine Beuck], occurred the marriage of Carl T. Beiderbecke and Miss Adele Seiffert. The officiating clergyman was Rev. A. M. Judy, and the ceremony was performed in the handsomely decorated parlors at 8 o'clock. Following the ceremony the company sat down to a very elegant spread. Mr. and Mrs. Beiderbecke left on their wedding trip to the east, and on their return will begin housekeeping in a handsome new home on W. 7th and Scott Streets.

The groom is a young businessman of promise and his bride is an accomplished young lady."

The *Davenport Democrat* on January 1895 further stated: "The groom is a ris-

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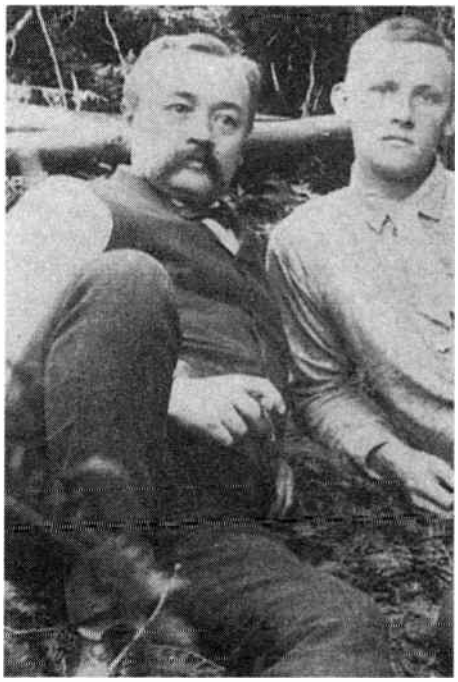

A mature Charles "Opa" Beiderbecke with friend. (Courtesy Thomas Seehof).

Louise "Oma" Piper Beiderbecke. (Courtesy Thomas Seehof).

ing young businessman and his bride is a young lady of culture and refinement, a talented musician, while possessing qualities fitting her excellently to preside over a home."

Carl T. went to work for his father-in-law's lumber company at 1001/1005 W. 2nd Street. The 1900 census lists Matilda Bonitz (age 19) from Germany, as a live-in servant.

Tom Seehof (1/18/1998):

> The H.O. Seiffert house was at 532 W. 6th Street and the Charles Beiderbecke house was at 532 W. 7th Street. You could look out the backyard of the Seiffert home and see the back of the Miller's house. The Miller's house faced the Beiderbecke home. Even though the area was hilly the Seifferts and Beiderbecke homes were just a block away from each other. This created some confusion when the daughter of H.O. Seiffert married the son of Charles Beiderbecke and both families lived at 532.

Carl T. and Adele had four daughters, Lutie (b. 5/20/1897, d. 2/15/1970); Gretchen "Gay" (b. 3/27/1900, d. 10/15/1983), Gertrude "Trudel" (b. 2/15/1903, d. 7/10/1992), and Helen (b. 8/5/1906, d. 1985). They lived at 506/510 W. 7th Street in a home given to them as a wedding present from Adele's father, H.O. Seiffert. They remained in this home until Carl's death in 1933. After Carl's death Adele returned to her parents home at 532 W. 6th Street.

Pat Chapman, daughter of Gertrude Beiderbecke-Washburn, 3rd daughter of Carl T. and Adele Beiderbecke (TI-3/11/1998):

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Carl T. and Adele Beiderbecke's home at 510 (506) W. 7th Street. (Courtesy Rich Johnson).

My grandparents [Carl T. and Adele] home was close to Opa and Oma Beiderbecke's house. When I was growing up there was one and then two houses between their homes. Another home has since been built on Opa Beiderbecke's lot.

Tom Seehof (1/18/1998):

H.O. Seiffert gave my grandparents the home at 510 W. 7th St. It was sometimes listed as 506 and at the time of my grandfathers death it was listed as 510. I don't know whether it was a clerical error or if the planning commission changed the address. But they are one and the same house.

Robert Washburn, brother of Pat Chapman (TI-11/14/1997):

My grandparents [Carl T. and Adele] home was near Opa Beiderbeckes and one street over from Opa Seiffert. The area was called the "Gold Coast" of Davenport. My grandmother [Adele] adored all the Beiderbeckes. She always said the Beiderbeckes were the ideal in-laws. They were the best in-laws a person could wish for. It was a real love fest between the two families. [H. O. Seiffert was a pall-bearer for Charles Beiderbecke.] My grandfather, [Carl T.] was known as "Hay, Hay". I have no idea where it originated, but it was what we always called him.

Tom Seehof (1/18/1998):

The East Davenport Fuel and Lumber Co. which in the best of times was never very profitable, appeared to be operating to keep all the Beiderbeckes employed. Apparently, the East Davenport branch lost money as often as it made money.

Carl T. worked for the H.O. Seiffert Lumber Co. on 2nd Ave. in downtown Davenport. It was jokingly said he "weighed coal." It was also jokingly said that the board meetings were

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Bismark "Bix" Herman Beiderbecke as an infant. (Courtesy Thomas Seehof).

held in the men's room. It's hard to marry into a wealthy family. He was never able to rise above the shadow of being H.O. Seiffert's son-in-law.

Ottilie "Tillie" (b. 10/25/1866, d. 9/18/1944) married Albert Stibolt (b. 11/6/1856, d. 8/2/1919) a civil engineer, and remained in Davenport. In 1902, Albert, Tillie and their children moved in with Oma at 532 W. 7th Street. Tillie continued to live with her mother after Albert's death. Tillie and Albert had one daughter, Otie (married Leo Hass), and two sons, Carl and Victor.

Bismark (b. 3/16/1868, d. 3/11/1940) attended the local schools until he went to work for the Beiderbecke-Miller Wholesale Grocers in 1888 as a clerk. In 1892 he was identified as "Bix" in the City Directory, and was a cashier. He remained a cashier until 1898 when he became treasurer. He was listed as treasurer of the Beiderbecke & Miller Grocers until it was disolved in 1902 when he was listed as having a Brokerage Storage and Commission at the rear of 111–113 W. 2nd St.

Ted Shoemaker Jr., eldest son of Mary Louise Beiderbecke Shoemaker (11/4/1997):

My grandfather was named Bismark Herman Beiderbecke, and he was named after the Iron Chancellor, who was achieving his power about the time of my grandfather's birth. A family story has it that the Iron Chancellor, when notified of his namesake, had sent a peepshow

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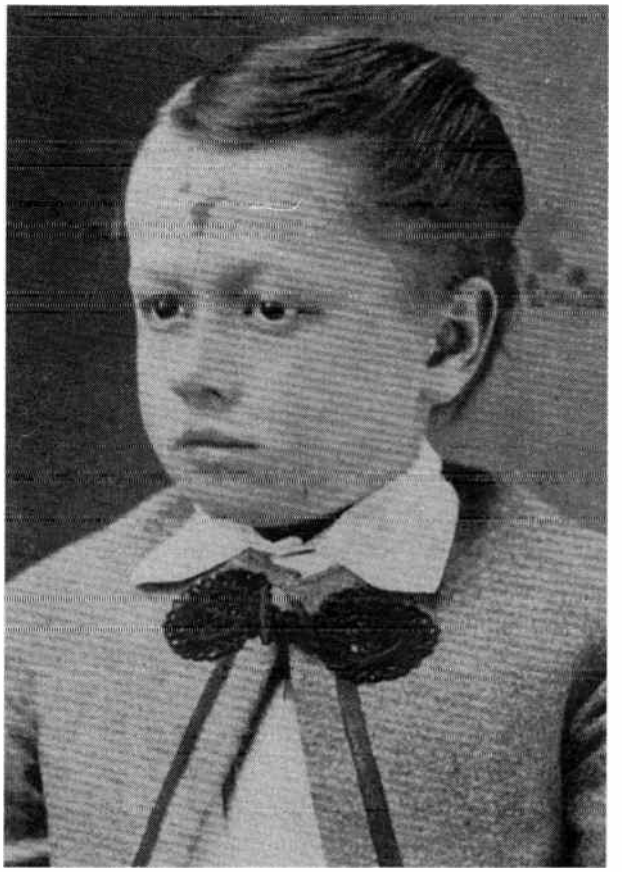

Bismark "Bix" Herman Beiderbecke as a young boy. (Courtesy Thomas Seehof).

(guckkasten) in the shape of an Easter egg, which a neighbor, when examining it, let it fall and it smashed into a million pieces.

Lutie (b. 1/30/1870, d. 5/8/1955) married Max von Binzer (b. 9/24/1858, d. 4/17/1918) and left Davenport. They had three childen and only Werner survived. Two of her children died in 1903, Friedel (at age 27 months) and Carl (at 14 months). Lutie was pregnant when her father [Charles] died in her arms. When the baby was born, she named it Carl in honor of her father. In 1919, after her husband's death, Lutie and her son, returned to Davenport and moved in with Oma who was having complications with her diabetes, and her [recently widowed] sister Tillie's family at 532 W. 7th Street. After her mother's death, she moved to Santa Monica, California and her son Werner moved to Los Angeles.

Agatha "Aggie" Jane Hilton (b. 3/1/1870, d. 9/5/1952) was the daughter of Breigh Hilton (b. 1842, d. unknown) from New York, and Caroline Hill (b. 1844, d. 5/20/1879) from Grove City, Pennsylvania. Her parents were married in Rock Island by Rev. McAllister in 1868. [Research by Rich Johnson has turned up spellings of Agatha's father's name as: Breigh, Bleigh, and Briar. He was listed as a Steamboat Engineer in the July 26, 1870 Census.]

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Ted Shoemaker Sr. (9/6/1952):

Grandma was a grand person and loved by all who knew her. Her father was a Mississippi River Boat Captain and her mother was the daughter of a Pennsylvania (Grove City) family, who pioneered to the "great plains" in a covered wagon train. Her mother died when "Aggie" was very young and not much was seen of her father, who was away most of the time, so she was pretty much raised by her maiden aunt, Mary and her bachelor uncle, John, who ran a Livery Stable in Davenport.

"Aggie" was nine when her mother died. The July 1870 Census lists her father (age 28) identified as Briar, and Agatha (age 4 months) as living with her mother's family: Adam (age 62), John (age 30), Mary (age 27), Carrie (age 22).

Aggie's Uncle John Hill and Uncle David Hill, assisted in her up-bringing. By 1886 her father was gone and had not been heard from for ten years. Agatha inherited an estate valued at $2,400.00 from her mother and her Uncle John that was turned over to her on her 18th birthday by her guardian, David Hill. She attended St. Katherine's School for girls and studied piano and organ. She was a very talented pianist/organist and played for the Davenport First Presbyterian Church. As young as ten, she won awards for her ability on the piano and the pipe organ. Agatha frequently spent time with the Beiderbeckes, accompanying their family orchestra on the piano.

Rich Johnson of Moline, member of the Board of The Bix Memorial Society (2/25/1998):

We located court documents when Agatha's Uncle David (who owned a Livery Stable at 3rd Street and Main Street) applied for guardianship of her after her Uncle John's death. The file states that her father had been absent for at least 10 years and his whereabouts were unknown. She inherited one-ninth of John's estate which was partly property. He also accepted guardianship of monies ($800.00) she had inherited from her mother which was drawing interest at 8%. On her eighteenth birthday her entire estate was turned over to her amounting to $2,400.00.

Agatha and her Aunt Mary retained possession of John's house at 615 E. 15th Street (where Agatha and Bismark were married). Agatha lived there until her marriage to Bismark in 1893. Five years later her Aunt Mary moved in with Bismark and Agatha. Mary had a catering business housed at 2226 Grand Ave.

Bismark ("Big Bix"), and Agatha married on June 7, 1893. According to the *Davenport Democrat*: "At the home of the bride's aunt, Miss Mary Hill, 615 E. 15th Street, were married Miss Aggie J. Hilton and B. H. Beiderbecke, Rev. W. E. Shaw officiating. Relatives and intimate friends witnessed the ceremony and joined in congratulations afterward. Mr. and Mrs. Beiderbecke departed on one of the night trains for Chicago, intending to spend some time in the world's fair city. They will then go by boat to Duluth, then to St. Paul by rail, and complete the trip by returning down the Mississippi to Davenport. It is an admirably planned trip and will be a happy one.

The bride is one of Davenport's popular young ladies, highly esteemed in the social circle in which she moves. She is an accomplished musician. Mr. Beiderbecke is the treasurer of the Beiderbecke-Miller Co. and has business and social qualities of a high order."

World Radio History

Bismark and Agatha's home at 1934 Grand Ave. (Courtesy the Beiderbecke family).

Ted Shoemaker Sr. (9/6/1952):

She (Agatha) married Bismark Herman Beiderbecke, known to *all* Davenport as "BIX" and one of the most popular men of his time in the young and fast growing City of Davenport.

Rich Johnson of Moline, Ill. (2/11/1998):

We found a copy of Bismark and Agatha's Marriage Certificate. They were married by Pastor W. E. Shaw of the Presbyterian Church of Davenport. Miss Mary Hill and Charles Beiderbecke were their witnesses.

They moved into their new home at 1934 Grand Avenue. Their home was less than two miles from Oma and Opa's home and across the street from Tyler school (1921 Grand Ave). Northeast of their home was a park on Grand Ave. Their home was located just over two miles from the Mississippi River.

Mary Kinder, a resident at 1934 Grand Avenue during the 1960s, has described the home:

It was a huge two-story mansion built in 1893. A white structure with an old fashioned front porch across the front. The entry had a beautiful gold ceramic tile fireplace flanked by window seats. The living room was a very large 27′ × 14′. The kitchen was of average size, with the west wall having a beautiful built-in china closet.

The Master bedroom had three bay windows and a window seat across the front of the

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room. The Master bedroom opened into what must have been the nursery, later converted into a full bedroom. There were two additional bedrooms upstairs.

The attic was completely floored.

Aggie's, Aunt Mary moved in with Agatha and Bismark in 1898. She had been a waitress at Newcomb House after having attended Davenport Business College. While she lived with them she had a catering business at 2226 Grand Ave. She lived with them until 1908, when she moved to 1920 Grand Ave., which at that time was next door to Agatha and across the street from Tyler school. The 1900 Census lists Anna Rauche (age 21) as a servant, residing with the Beiderbeckes at "1933" Grand Ave.

Tom Seehof (1/18/1998):

At the turn of the century, many of the houses were on very large lots. In many cases where there was one house, there are now three or four. So, it's possible that 1920 Grand Ave. was next door in the early 1900s, and now may have houses in between the two addresses.

Agatha and Bismark's three children were born in this home: Charles Burnette "Burnie" (b. 8/11/1895, d. 3/30/1972); Mary Louise "Sis" (b. 10/20/1898, d. 12/12/84). "Sis" had a flair for the piano. ("Opa" died 10/21/1901, the day after Mary Louise's 3rd birthday while visiting his daughter Lutie von Binzer in Macon, Missouri. He did not live to see the birth of the most musically talented of his grandchildren.) Their third and last child was **Leon Bix Beiderbecke, (Bickie)**.

Photo of the Beiderbecke grandchildren. (L-R) Lutie Beiderbecke (Seehof) daughter of Carl T. and Adele, Charles "Burnie" Beiderbecke son of Bismark and Agatha, Otie Stibolt (Hass), Victor Stibolt and Carl Stibolt children of Tillie and Albert. (Courtesy Thomas Seehof).

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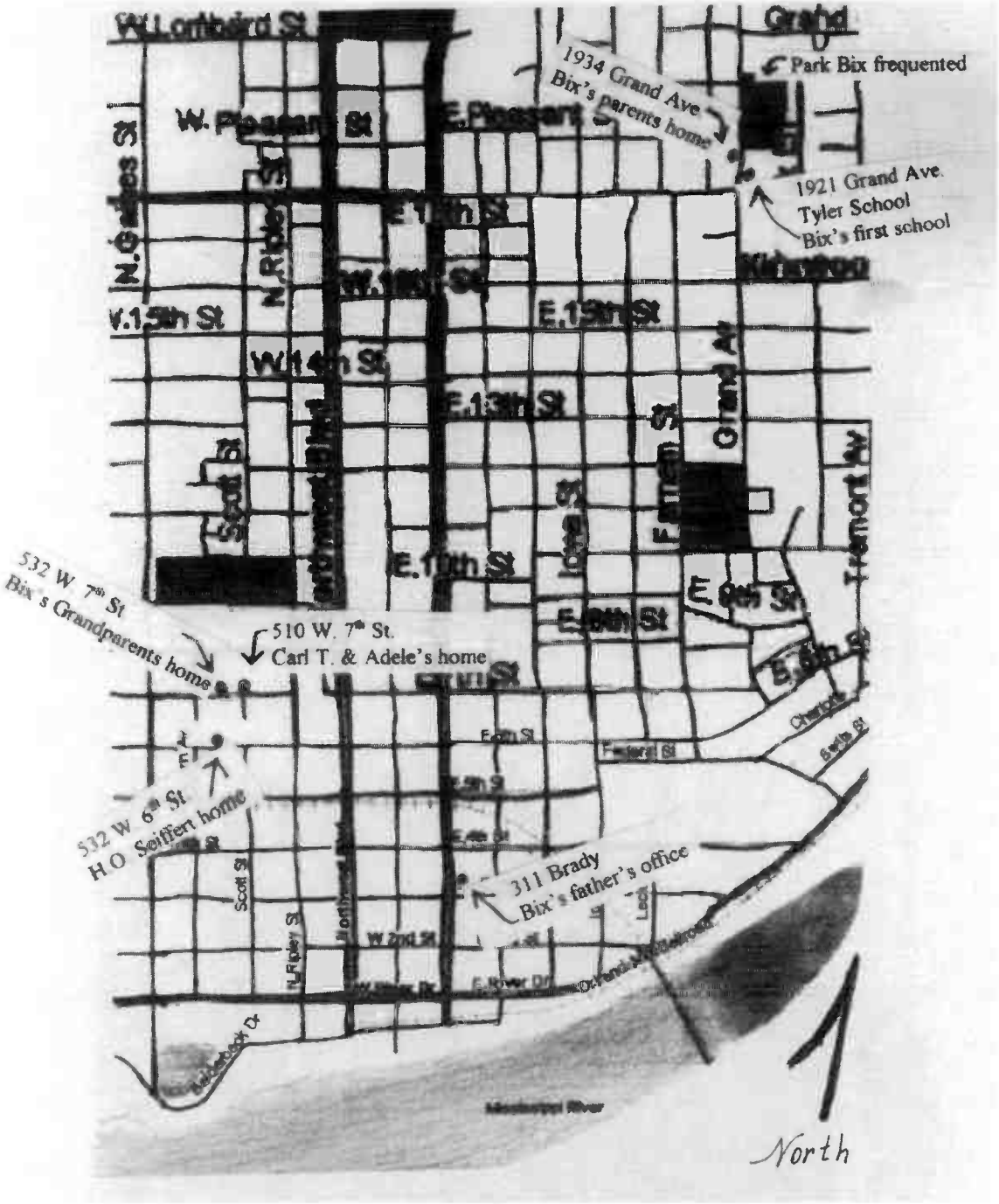

Partial map of Davenport indicating points of interest as related to Bix as he grew up. (Courtesy Terri Hassett).

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Charles and Louise Beiderbecke's home at 532 W. 7th Street in 1959. (Courtesy Thomas Seehof).

Charles and Louise Beiderbecke's home in 1997 after it had be restored. In the 1990's the home was sold to a couple that restored it beautifully and it is called the Beiderbecke Inn. (Courtesy Rich Johnson).

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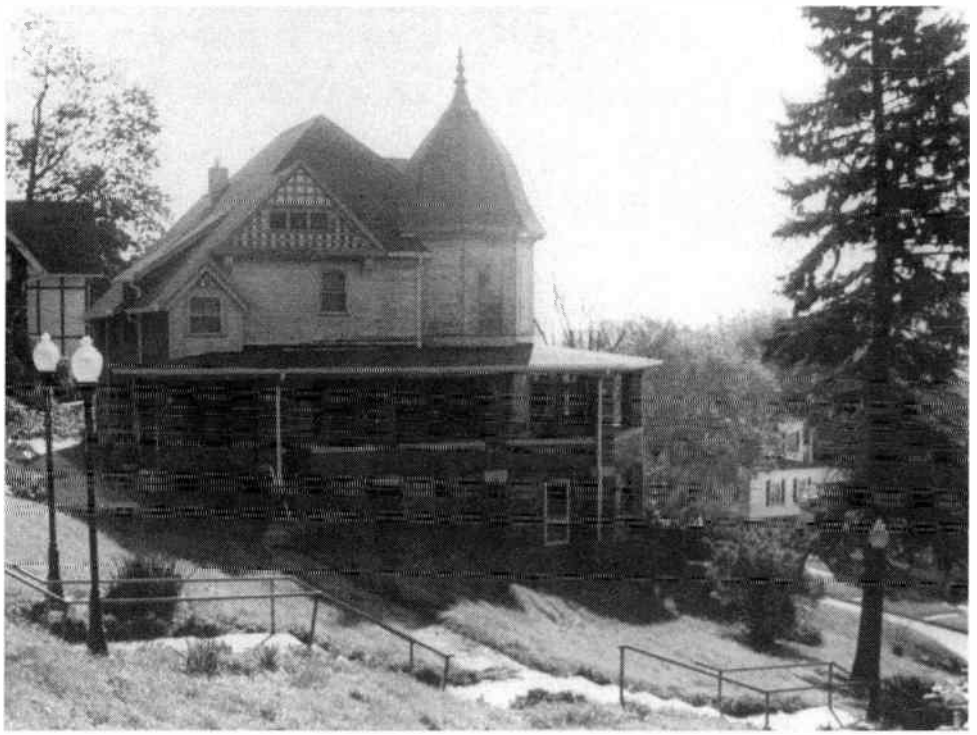
Steps descending from 7th Street down to 6th Street, these steps are alongside the Seiffert home [see next photo]. (Courtesy Rich Johnson).

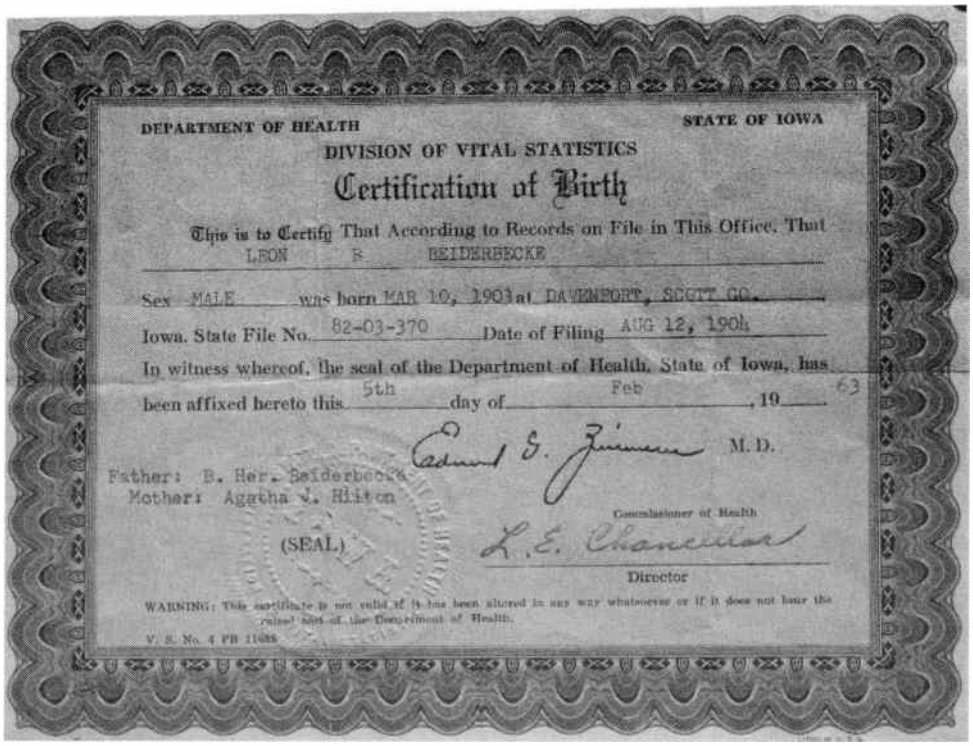


Seiffert home at 532 W. 6th Street. (Courtesy Rich Johnson).

World Radio History

1903–1917

Leon Bix Beiderbecke was born in Davenport, Iowa on March 10, 1903 (Tues). His birth was not filed with the Iowa Department of Health until Aug. 12, 1904 (file #82-03-370). When **Bix** was born, Bismark was 35, Agatha was 33, Burnie was 7½ and Mary Louise was 4½.



DEPARTMENT OF HEALTH — STATE OF IOWA

DIVISION OF VITAL STATISTICS

Certification of Birth

This is to Certify That According to Records on File in This Office, That LEON B BEIDERBECKE

Sex MALE was born MAR 10, 1903 at DAVENPORT, SCOTT CO.

Iowa. State File No. 82-03-370 Date of Filing AUG 12, 1904

In witness whereof, the seal of the Department of Health, State of Iowa, has been affixed hereto this 5th day of Feb, 19 63

Edward S. Zimmerman M.D.

Commissioner of Health

Father: B. Her. Beiderbecke
Mother: Agatha J. Hilton

(SEAL)

L. E. Chancellor

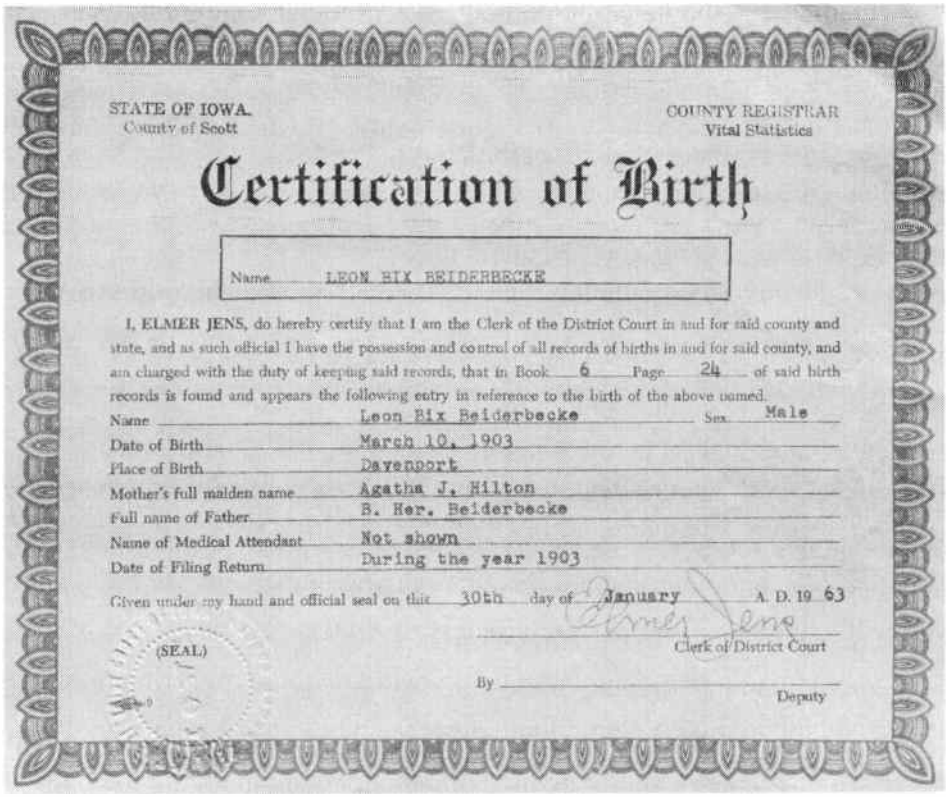
Director

WARNING: This certificate is not valid if it has been altered in any way whatsoever or if it does not bear the raised seal of the Department of Health.

V. S. No. 4 PB 11088

*Copy of **Bix**'s Birth Certificate from the Department of Health; Division of Vital Statistics. (Courtesy the Beiderbecke family).*

World Radio History



STATE OF IOWA.
County of Scott

COUNTY REGISTRAR
Vital Statistics

Certification of Birth

Name LEON BIX BEIDERBECKE

I, ELMER JENS, do hereby certify that I am the Clerk of the District Court in and for said county and state, and as such official I have the possession and control of all records of births in and for said county, and am charged with the duty of keeping said records, that in Book 6 Page 24 of said birth records is found and appears the following entry in reference to the birth of the above named.

Name Leon Bix Beiderbecke Sex Male
Date of Birth March 10, 1903
Place of Birth Davenport
Mother's full maiden name Agatha J. Hilton
Full name of Father B. Her. Beiderbecke
Name of Medical Attendant Not shown
Date of Filing Return During the year 1903

Given under my hand and official seal on this 30th day of January A. D. 19 63

(SEAL)

Clerk of District Court

By

Deputy

*Copy of **Bix**'s Birth Certificate from the County Registrar; Vital Statistics. (Courtesy the Beiderbecke family).*

Charles "Burnie" Beiderbecke (7/21/55):

Bix's name came about as follows: Our Dad was Bismark. He wouldn't allow any of his sons to be named Bismark! The idea that Bismark was "the **Bix**'s" middle name should be dismissed. In dad's younger days, his friends nicknamed him "Bix." When I was born, I was "Little Bix" and dad was "Big Bix". Later I was just "Bix." That name stuck with me until "the **Bix**" came and claimed it.

When "the **Bix**" was born, the folks named him **Leon Bix Beiderbecke**, and he was so christened in the First Presbyterian Church here in Davenport. We called him **Bickie** until he decided **Bix** would do.

"Sis" and "the **Bix**" were close since the day the folks first took "Sis" into our Mother's room and introduced her to her new brother. She was only four and a half.

Tom Seehof (1/18/98):

During a family discussion, I recall someone saying Uncle Bismark insisted that they had to actually name one of the children Bix to make the name official.

Undated newspaper article:

When someone called a Beiderbecke "**Bix**", it seemed such a good idea that almost all of a limited number of Beiderbeckes have automatically become "**Bix**" in Davenport.

World Radio History

Mary Louise Beiderbecke was known as "Sis" to friends and family. When she registered for college she enrolled as Marilouise. Charles Burnette Beiderbecke was called Charles, Bix, Little Bix, Burnie, Burnette and C.B.

In 1902–1903, Davenport's City Directory listed B. H. Beiderbecke as having a "Brokerage Storage and Commission" (in one directory and as a First-Class Storage House A 1 Account in another directory) at the rear of 111–113 W. 2nd St. (Phone: 8733). The same directory shows the East Davenport Fuel Company at 2024 E. River, managed by Appleton Tredick.

The early directories (starting with 1902-1903) showed his name as "Bismarck." In the 1906-1907 directory, Bismarck H. Beiderbecke was listed as the manager of the East Davenport Fuel Co. and the East Davenport branch office of the H.O.Seiffert Lumber Company. This continued until 1909 when the corrected spelling of "Bismark" appeared. In 1910, the "c" was back in his name, removed in 1911, then back again in 1912. Starting with the 1913 directory, he was listed as: B. H. Beiderbecke, and then in 1921 to 1923 it again listed him as Bismarck.

Bismark and Agatha's home telephone number was 4638-Y. In 1915 it was changed to 1464-J which it remained until 1927 when it was changed to 8536. In 1929 the home telephone number was changed again to Walnut 836.

March 10, 1904 (Thur)—**Bix**'s 1st birthday.

*The Beiderbecke family portrait, circa 1904. (L–R) Charles "Burnie", Bismark, **Bix** on his father's lap, (standing) Agatha in back of Mary Louise. (Courtesy the Beiderbecke family).*

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Charles "Burnie" Beiderbecke (TI-10/13/58):

The **Bix** had an independent side even as a toddler. As soon as he could walk he'd waddle outside and make his way to the "street car" tracks. He'd sit in the middle of the tracks and the conductor, Mr. Musselmann, who quickly learned where he belonged, would pick **Bix** up and send him home with one of the neighborhood children who would be rewarded with a nickel.

I've often wondered what the attraction was for him. Maybe the hum of the tracks, or the vibration attracted him. Even then the lad heard what the rest of us missed.

Mother used to play **Oh, Mr. Dooley** on the piano to him. If she wasn't holding him on her lap, he was sitting on the floor near her. He'd kick his feet to the rhythm and scoot himself around the floor and often would wind up under the furniture. He'd let out a howl and one of us would retrieve him and sit him back on the floor and he'd start again.

The City Directories for 1904 and 1905 are missing. In 1905, Bismark became the manager of the branch office of the H. O. Seiffert Lumber Co. (2023 E. River) and the East Davenport Fuel Company (2024 E. River). The Fuel Company on the south side of the street was a two story building and had apartments upstairs. The Lumber Co was on the north side of the street and faced the Fuel Co. Bismark's office was located at 311 Brady for a short while until he was moved to the Fuel Company at 2024 E. River.

Rich Johnson of Moline (2/11/98):

Bismark's office building at 311 Brady was later demolished and the Mississippi Hotel was built on that lot. After she was widowed, [3/11/1940] Agatha moved into the newly built Mississippi Hotel as one of the first tenants. One can't help but wonder if she chose it to be close to Bismark's memory.

March 10, 1905 (Fri)—**Bix**'s 2nd birthday.

Charles "Burnie" Beiderbecke (TI-10/13/58):

By the time **Bix** was two, Mother had decided not to worry about his ears sticking out. She had tried adhesives and bonnets but the lad rebelled, he didn't like his ears messed with. She gave up and just kept his hair bobbed so his ears weren't quite so prominent and eliminated the frustration for them both.

When he was two, near to three, dad would come home for dinner [Dinner was the noonday meal and supper was the evening meal.] He was still using the highchair and trying every means to escape its confinement. One day as the folks were finishing dinner and **Bix** had escaped to the parlor, he made his way to the piano. **Oh, Mr. Dooley** was heard and everyone rushed in to find **Bix** playing it with one finger, playing it exactly as he had heard Mother play it. We were all surprised, pleased, impressed and proud and especially so, Mother.

March 10, 1906 (Sat)—**Bix**'s 3rd birthday.

It is unknown when the Beiderbeckes hired Emma Doering as a nanny for **Bix**, but she was very fond of young **Bix** and he was very attached to her. She is listed as a domestic starting in the Jan. 1906 City Directory.

Catherine J. Bealer, granddaughter of Emma Doering Offerman (8/19/97):

My grandmother married Harry Grover Offerman on Sept. 7, 1910 when she was 23 years old. My grandmother was a small woman, she wasn't 5 feet tall. She had worked for the Beiderbecke family before her marriage and it was the only job she had held.

One of the stories Grandma told was of **Bix** as a very small child, being ill and no one

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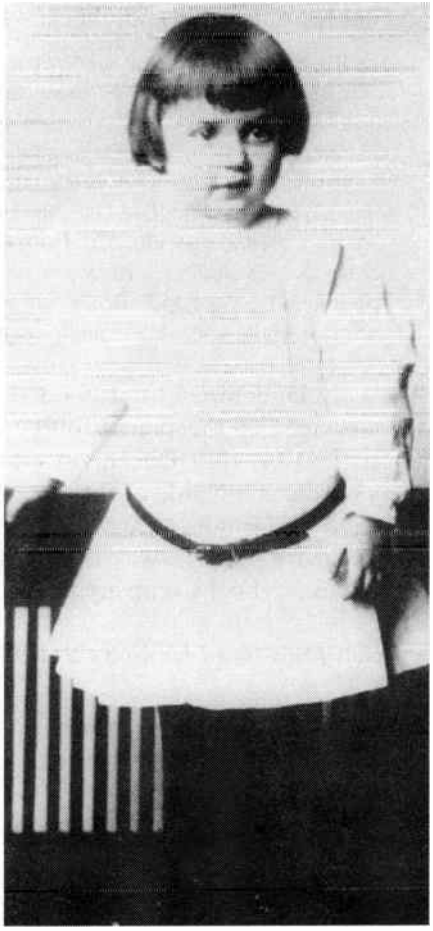
Emma Doering at age sixteen.
(Courtesy Catherine Bealer).



***Bix** at approximately 3 years of age.*
(Courtesy Catherine Bealer).

could comfort him because he wanted her. Mr. Beiderbecke sent the car for her and she returned to their home to care for him.

The Beiderbeckes gave her a studio picture of **Bix** as a small boy, maybe three or four years old while she was caring for him. It was one of her special mementos.

I grew up hearing all about **Bix**, not so much that he was a famous person, but rather what a special, loving child he was.

Aug. 5, 1906 (Sun)—Carl T. and Adele's youngest child, Helen, was born.

March 10, 1907 (Sun)—**Bix**'s 4th birthday.

Charles "Burnie" Beiderbecke (TI-undated):

I can recall **Bix** picking out pieces on the piano at the age of four. He was never denied access to the piano. He was an incredible child, and we were always amazed and proud of him and a little humbled by his abilities.

March 10, 1908 (Tue)—**Bix**'s 5th birthday.

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***Bix** age four. (Courtesy the Beiderbecke family).*

March 11, 1908 (Wed)—*Davenport Daily Democrat*: "Birthday Celebration At No. 9 Kindergarten."

> Yesterday was the fifth birthday anniversary of Master **Leon Bix Beiderbecke**, the bright little son of Mr. and Mrs. B. H. Beiderbecke of 1934 Grand Avenue, Davenport, and the event was celebrated at Miss Alice Robinson's kindergarten in school No. 9 by his little classmates. A handsome birthday cake with lighted candles sent by Mrs. Beiderbecke was brought into the kindergarten room by Master **Bix** while the little folks sang with a will "Happy Birthday To You." Then with the extra candle "to grow on" left lighted, the cake was cut and distributed. Master **Bix** received many pretty gifts as remembrances of the day.

The above article appeared in 1908, which was several months before the school records indicate **Bix** began kindergarten. But Rich Johnson of Moline, Illinois,

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Bix and his cousin Gertrude "Trudel" Beiderbecke seated on the bottom step at Carl T. and Adele Beiderbeckes home at 510 W. 7th Street. (Identification by Pat Chapman, courtesy Robert Washburn).

*Photo of **Bix** and friends. Unknown whether church group or pre-kindergarten class. **Bix** in foreground, third from the left. (Courtesy Special Collections. Davenport Public Library).*

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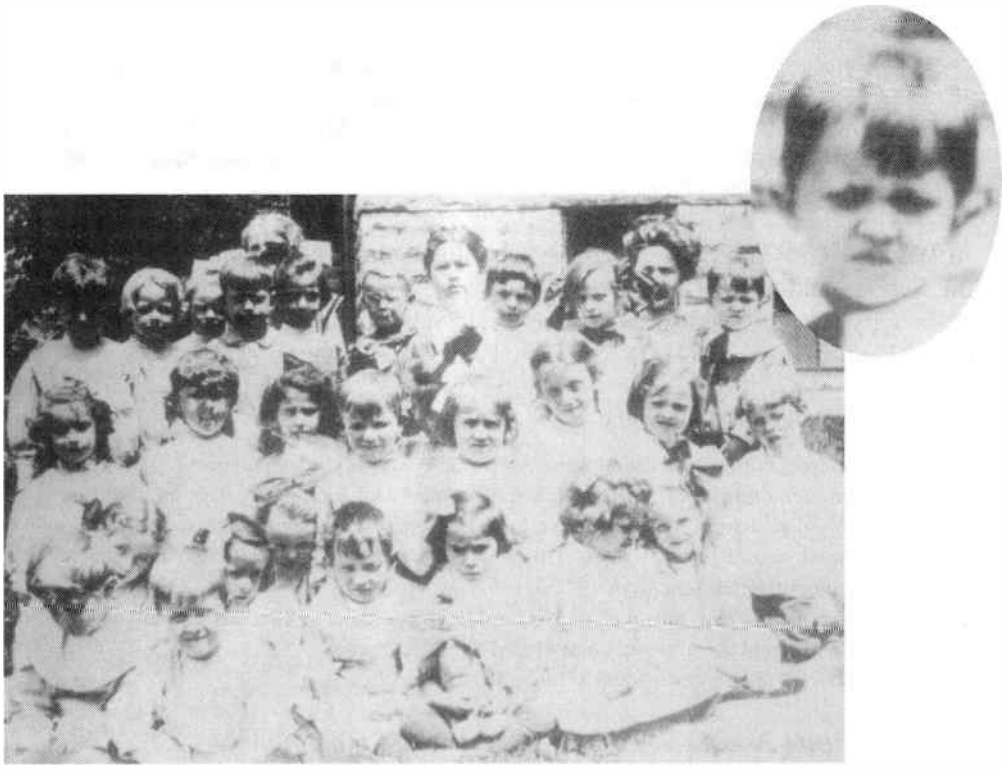

*Probably **Bix**'s Kindergarten class. **Bix** back row, far right. (Courtesy Special Collections. Davenport Public Library).*

double checked the newspaper files, on the off chance it appeared in 1909. The date is correct and we can only assume **Bix** was attending some sort of preschool since the school records show him first entering kindergarten in September 1908.

September 1908 through June 1909—**Bix** enrolled in kindergarten class at Tyler School, 1921 Grand Avenue. Teacher: Miss Alice Robinson.

Miss Alice Robinson via Larry Andrews (I-3/10/53):

I was his first teacher and when he came to my class he was a very normal little fellow with beautiful brown-green eyes. He loved music! In kindergarten there was play, work, and music and it was going on all the time.

When we sang, **Bix** would wander over to the piano and pick out the tune we had just sung on the piano. When Miss Beibson would play, he would stand by her and then he would play what she played, exactly, only an octave higher. He had perfect pitch even then. I have never had another child who could do what **Bix** did.

Bix had a couple of playmates, Harry and Betty Shantz. He played with them all the time, he called Betty, "Sister". The children were inseparable. One day she came to school and announced her name was Bix and refused to answer to any other name. That lasted 3 or 4 days. **Bix** seemed to inspire loyalty from his friends.

Charles "Burnie" Beiderbecke (7/21/55):

When **Bix** was in kindergarten he liked to entertain his schoolmates. He amazed everyone by playing with both hands in the key of C. His favorite was **Pop! Goes The Weasel.**

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Larry Andrews, an early school-mate (12/29/59):

Bix and I went to Kindergarten together. At the start of morning class, we all met in the school lot and marched into class as Miss Robinson played a tune on her piano. After school I went to the Beiderbecke home to await my parents. **Bix** would crawl up on the Beiderbecke piano stool and play the same tune Miss Robinson had played that morning. **Bix** even duplicated any mistakes she had made.

In 1908 the City Directory listed the school as School No. 9 and Teachers Training School, and in 1909 as Tyler School Training School for Teachers. Thereafter, in the City Directories, it was listed as Tyler School named for the tenth president of the United States (1841-1845), John Tyler.

Ted Shoemaker Jr.,(11/4/97):

After the Depression, we moved to Davenport to live with my grandparents to give my dad time to get back on his feet. The construction business had been pretty hard hit, and especially so my dad. I went to kindergarten at Tyler School, right across the street from my grandparents house. I had Miss Alice Robinson as a teacher. She had been **Bix** and my mother's kindergarten teacher too.

My mother hardly ever talked about **Bix**, and in any case her stories had a credibility factor of zilch. She told them the way she wished they'd happened.

I recall one of my playmates was Tommy Seehof.

March 10, 1909 (Wed)—**Leon Bix Beiderbecke**'s 6th birthday.

Aug. 30, 1909 (Mon) through June 17, 1910 (Fri)—Enrolled in first grade at Tyler School. Teacher: Miss Marguerite LeClaire.

March 10, 1910 (Thu)—**Bix**'s 7th birthday.

Charles "Burnie" Beiderbecke (12/9/58):

Bix played piano perfectly and got so much attention from friends and relatives that we kind of basked in the glow.

Davenport Daily Democrat: "7-YEAR OLD BOY MUSICAL WONDER Little **Bickie Beiderbecke** Plays Any Selection That He Hears."

Leon Bix Beiderbecke, aged 7 years, son of Mr. and Mrs. B. H. Beiderbecke, 1934 Grand avenue, Davenport, is the most unusual and the most remarkably talented child in music that there is in this city. He has never taken a music lesson and he does not know one key from another, but he can play in all completeness any selection, the air or tune of which he knows.

Little "**Bickie**", as his parents call him, has always had an ear for music. When he was two years old, Mrs. Beiderbecke says that the child was able with one of his chubby fingers to play the tune of YANKEE DOODLE. It was not as distinct, by any means, as he can play now, but even then the tune could be detected as it was running through the child's mind.

It must not be understood that he still plays with one finger and one hand. He plays every selection that he learns, as completely in the bass and treble clefs as it is written. In fact, so acute is his ear for music that if his mother plays a piece in another key than that in which "**Bickie**" has always played it, the child will sit down and play the piece in exactly the same key with proper bass accompaniment.

As a rule, however, if he hears and learns the air of a new piece he will play it in one or two, and perhaps three or four, flats. In fact, he plays most of his pieces in flats.

The child has a love for music. It is such a satisfaction and delight to him that if he is a lit-

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tle out of sorts, as any child occasionally is, his spirits are always brightened by a suggestion from his loving mother that they go to the parlor and play a little on the piano.

When "**Bickie**" is playing the piano, he never looks at the keys; he never watches his hands. To one watching and listening to the child playing the piano, it might seem that the child's mind was not on what he is playing, because his eyes are centered upon objects about the room or he is looking into space with apparently no thought of the piece he is playing. But a careful observation of that gaze and of the child indicates that his mind is absorbed in the music, in the melody that he is playing.

"**Bickie**" attends the Tyler school on Grand Avenue, across from the Beiderbecke home, and whenever Prof. Otto comes to the school he plays the violin and calls upon **Bix** to play the accompaniment on the piano.

Mrs. Beiderbecke is a gifted pianist and the child hears and has always heard music at his home. His mother is contemplating engaging an instructor, even at the child's tender age, for the reason that she fears that his playing will become too mechanical and that he will never fancy playing by note.

Mr. and Mrs. Beiderbecke are very proud of their little son, and they have reason to feel proud of him.

Charles "Burnie" Beiderbecke (TI-12/9/58):

Bix was well liked by the children and the adults. The lad was close to the folks, especially mother whom he found he could flatter and compliment his way out of almost any situation. He spent a lot of time at the school yard. On one such instance he was playing mumblety-peg [players try to flip a knife so that it sticks into the ground.] and cut his hand. There was blood everywhere and "Sis" panicked, afraid the lad wouldn't be able to play piano anymore. She ran to a doctor that lived in the neighborhood, scared to death. The cut was bad but not nearly what "Sis" had thought. Mother came home and calmly had it stitched up by a doctor in the neighborhood and **Bix** continued doing what he did best.

Alphonso "Bay" Henry, a childhood friend (2/28/61):

Our beloved **Bixie** reached his musical eminence in his early youth. The beginning of his great career was started on its way about 1910. **Bixie** was born to make musical history, gifted by nature with a musical ear.

In the summer time when the riverboats were plying the river, **Bixie** would slip down to the waterfront to listen to those musicians, the sweat running down their faces, as they wrung from their instruments those melodious renditions telling the story of their lives on the water front. The dashing, soothing madness of that music in its togetherness seemed to wrap unto itself all it surveyed. The pulse of that wonderful music reached deeply into **Bixie's** heart, and he spent his lifetime trying to solve the riddle of it.

By contrast to the riverboat music was another kind which was heard equally as often on summer afternoons and evenings. In the parks during the summer months there were band concerts. The concert music was from many old German masters and the conductor, Ernst Otto, was also German. In the school system, Mr. Otto was the music director.

Sept. 5, 1910 (Mon) through June 23, 1911 (Fri)—Enrolled in second grade at Tyler School. Teacher: Miss Carrie Brown.

Carrie Brown via Larry Andrews (I-3/10/53):

I have only happy memories of **Bix Beiderbecke**, who was a member of my class. He used to play **Pretty Little Glow Worm, Glimmer, Glimmer** on the piano with all the accompaniments. I inquired if he could play **We Have A Little Fairy**, which I had started to teach the children. He replied, "**I almost can**".

March 10, 1911 (Fri)—**Bix**'s 8th birthday.

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***Bix** holding hands with his cousin Gertrude "Trudel" Beiderbecke [daughter of Carl T. and Adele] as identified by Pat Chapman (Trudel's daughter), on the steps in front of the Outing Club in Davenport. **Bix** bottom left in front, the only boy in the photograph. (Courtesy the Beiderbecke family).*

Charles "Burnie" Beiderbecke (10/13/58):

Bix started playing the piano in the neighborhood when he was 8 years old. He used to go to the neighbors' houses and play little ditties for which he received candy, fruit and nickels. He did like those nickels! He quickly learned that fellows visiting their girls would try to impress the girls and gave him lots of nickels and dimes. He wasn't a greedy lad and proudly shared his "wealth" with us, mainly "Sis". Of course he was constantly playing the piano at home at this time which seemed to please mother no end. She had received awards for her musical abilities starting when she was about ten and the lad seemed to take after her.

Sept. 4, 1911 (Mon)—**Bix** began third grade at Tyler School. Teacher: Miss Myrtle Petersen. He did not complete the school year due to illness, an unusually severe case of "summer complaint"—chronic diarrhea, followed by scarlet fever.

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***Bix** age eight, with a neighbor, Nora Lasher. **Bix** refused to have his photo taken alone. Nora volunteered to have her photo taken with him. (Courtesy the Beiderbecke family).*

The family provided piano lessons by Professor Charles Grade of Muscatine, Iowa, who came to the family home weekly.

Charles "Burnie" Beiderbecke (TI-12/9/58):

Bix and Sis both had scarlet fever close together. **Bix** seemed to lose interest in school after this. He didn't lose any interest in his music though. He just had to do it his way.

Bix would persuade Professor Grade to play next week's lesson "to hear how it sounded". When the professor returned the next week, **Bix** would play it exactly as he had heard it. If the professor had made any mistakes the previous week, those mistakes were included in **Bix's** performance. Finally the professor caught on to **Bix's** deception and informed Mother that he could no longer teach **Bix** the piano, and he meant it as a compliment!

Gretchen Seager, daughter of Helen Beiderbecke who was the youngest daughter of Carl T. and Adele Beiderbecke (TI-10/30/97):

During Christmas, the families went to the Outing Club. All the grandchildren had to go up on stage and perform, starting with the oldest and ending with the youngest. **Bix** was next to

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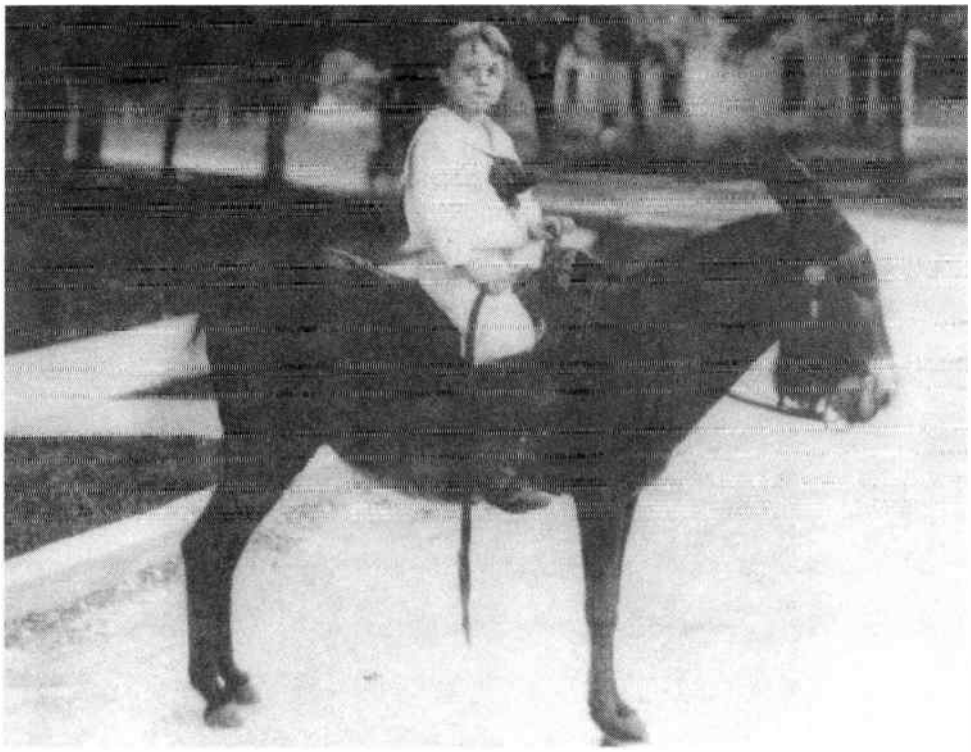

Bix age nine. (Courtesy the Beiderbecke family).

the youngest and mother always had to follow him. Mother said, "**Bix** was a hard act to follow." I think he usually played the piano.

Robert Washburn (TI-11/14/97):

My Grandmother (Adele) was a lifelong member of the Outing Club. Even when I was in college in the mid-west, I visited the Outing Club with her on many occasions.

March 10, 1912 (Sun)—**Bix**'s 9th birthday.

As his letters reveal, **Bix** often spelled "by ear," as seen below when saying "give me" he spelled it "**gime**." His school records document his indifference to the traditional curriculum. Obviously, he would never have won a spelling bee or dazzled Davenport as a straight-A student. The crux of the matter is the splendid music **Bix** created.

April 22, 1912 (Thu)—Nine-year-old **Bix** wrote this letter to each of his parents.

notice

notice

Leon Bix Beiderbecke **April 22 1912**

Mamas letter

My

Dear Mother I hate to ask you but do you Mind if you give me a nickel becaus I need one of those things That Takes marks of paper

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you know ["k" was written above the "n" in know] **what I mean I cand spell it how are you this is a fine dinner gime some more. Well I guess I will ring off so good by**

frome your Leon Bix
Beiderbecke not
Bismark Remeber

Dear papa how are you
if mama has not got a
nickel as i said in her letter
I know you wont mind giveing
me one Well My hand is teired and I am going to ring off so good by.

(not signed)
On the back side of the above letter:

Mama please use this paper for something I dont wand waste it

The above letter contains handwriting other than **Bix**'s. We have no way of knowing whether it was done when he was writing the note asking for a nickel in anticipation that he was so willing to share his nickels with his friends and siblings or later as someone tried to clarify his words. We have tried to separate nine year old **Bix**'s handwriting from the more mature handwriting. The word notice at the top of the page under the underlined word, is clearly not **Bix**'s. The words "I need one" "gime" and the "not" before "Bismark" has been written over by the same hand that wrote "notice" at the top of the page. **Bix** did not close his o's nor loop them at the top. "Notice" and "not" both have closed o's that are looped to the next letter. "Bismark Remeber" and "off so good by" has been altered. It is assumed that **Bix** put his father's name on the bottom half of the letter and underlined it to indicate the difference from his mother's letter at the top half of the page. The alterations were written with a finer line than the one **Bix** used.

June 22, 1912 (Sat)—**Bix** wrote to his dad at age 9 years 3 months.

Davenport Iowa
June 22. 1912.

My

Dear father will you please excuse me for taking that nickle from Edward Goff I tried to give a nickle to him but he said we will have that for a treat and I said no I have to give it to you so fineley I got it out of him and he has it now and papa please let me and Bill go to a moving picture show I have been diging weeds I dug 5 five baskets full a penney a basket so that is 5¢ you will have to give me
Well I guess I will ring off now
well good by
from Bickie
and I am very sorry I took it from him and so let me to a moving picture show and I will never do it again and if I do you can make me stay in all the time
well I will go now so good By

Sept. 2, 1912 (Mon) through June 20, 1913 (Fri)—Enrolled in the third grade at Tyler School. Teacher: Miss Blythe Bennett.

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Charles "Burnie" Beiderbecke (TI-12/9/58):

Bix seemed a bit reluctant to return to school [having lost a year because of scarlet fever]. I guess he missed his friends who had gone on to the next grade. He acted bored with all his studies, but he tried hard to please the folks. His heart wasn't in it. Being "behind" was not a state he knew how to handle. He struggled with his grades, the lad tried, I'll give him that, but he disliked routine. **Bix** was bored by and rebelled against any type of routine. The more unexpected the more he liked it. Breakfast was the only exception, it was always the same, shredded wheat. Music remained his greatest love and his escape. Common or routine, it wasn't.

Dad had a brown horse called "Queenie" that pulled the fuel wagon, but we never owned a dog. After **Bix**'s bout with scarlet fever, he attracted every dog in the neighborhood. Not just one or two, but all of them. They would follow him and he'd roll around the grass at the school yard with them. They'd almost fight to go "fetch" the sticks he'd throw. He seemed to love it, yet never made an issue of having his own dog. Kind of like he belonged to all of them, rather than to one.

Sept. 31, 1912 [date obviously incorrect]—**Bix** wrote to his dad at age 9 years 6½ months, on stationery from the Hotel Brevoort, Chicago, Ill. Arthur M. Grant, Manager.

Sep 31 1912 Davenport Ia

Dear

Papa we are just haveing a fine time we are going to the Lasalla this after noon there is a play at the Lasalla I here it is good did you have to walk sunday night from the Rock island depot. We did not get a Sleeper that night we stade up all night

how are you Sister Burnette and auntie [We assume "auntie" refers to Agatha's Aunt Mary Hill who was now living next door at 1920 Grand.] **we are still at Chicago they have good suppers hear in the Brevoort I have been though the Anex hotel it is very beautiful auful beautiful beautifuler than this hotel I have got the elevator boy equanted with me now he is a nice boy. he is the very same boy the was whith me before I am haveing a great time well the elevator boy is telling me to come and ride with him well good night from Bickie**

March 10, 1913 (Mon)—**Bix**'s 10th birthday.

Charles "Burnie" Beiderbecke (TI-10/13/58):

Bix stopped coming home for supper. Mother understood how distracted he was by his music. Since she was so adept on the piano, I think she was secretly proud of the lad's ability and felt a "special kinship" to him. His streak of independence increased. I can remember having supper without **Bix** and hearing tunes played as only he could play them, coming from the calliope on one of the riverboats. It was reassuring to know where he was.

Then one day the **Bix** disappeared. A riverboat captain sent a telegram letting us know he had joined the band on board. **Bix** was still in short pants! But that was his way. It didn't dawn on him he was too young to up and leave. We often wondered if the riverboat captain would have sent him back if he'd had a union card.

Alphonso "Bay" Henry (2/28/61):

Around 1913 when we first met and became friends, the music and tensions were different. Our homes were about three blocks apart, and the school yard was to us kids like a paradise. I

World Radio History

Christmas 1912 portrait at "Oma" Beiderbecke's. (L-R) (seated on floor) Gertrude Beiderbecke, Helen Beiderbecke, ***Bix Beiderbecke****, Burnie Beiderbecke. (seated) Carl Stibolt, Gretchen Beiderbecke, Carl T. Beiderbecke, Louise "Oma" Beiderbecke, Bismark Beiderbecke, Mary Louise Beiderbecke, Lutie Beiderbecke. (standing) Leon Hass, Otie Stibolt Hass, Victor Stobolt, Adele Beiderbecke, Albert Stibolt, Tillie Stibolt, Lutie von Binzer, Max von Binzer, Agatha Beiderbecke, Werner von Binzer. (Courtesy Friedrich Hackenberg. Identification courtesy Pat Chapman by Gertrude "Trudel" Beiderbecke-Washburn).*

mention the playground because it was here **Bixie** fairly lived. The music from the riverboats could be heard like it was being played in your parlor. As we laid around on the grass, we could talk as we pleased about anything in which we were interested. **Bixie**, with pieces of wood in his hands, would tap out the rhythm of music as he was hearing it from the riverboats.

In the summer time, excursion boats—the *Quincy*, *St. Louis*, *Capitol*, or *City of New Orleans*—would ply the Mississippi River from its mouth to the source stopping here and there for a week at a time. Each boat had a steam calliope and a small band for dancing purposes. When the boats moved up and down the river, the steam calliopes and band would pour forth music never to be forgotten, as though it was transfixed in memory. That was the music **Bixie** cherished.

Sept. 15, 1913 (Mon) through June 19, 1914 (Fri)—Enrolled in the fourth grade at Tyler School. Teacher: Either Miss Bennett or Miss Frances Martin. Mary Louise attended St. Katherine's School for women, fall of 1913 through Spring of 1914.

Dec. 4, 1913 (Thu)—**Bix** wrote to his dad at age 10 years, 9 months.

Dec 4,\13

My dear Father

it is a Torcher to be kept in Sat. and I will promis I will never do it again, dad I Tried My Hardest not to write you a letter not even a simple letter I could just as well say it in words but I could not make them

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up as I go and I would not do Right, but when you write you can think a while and not hang around and think of what to say, I belong to a boy scout team we are having Carl Junk, Harry Shantz, kenneth beeson, Lawrence Evens, and myself and I wish to go I gould make it up on staying in until 3 nights have passed and then go, if I havent any arith to do is there any thing I could Do for you and I will do it so shove ahead, So My Cristmas List is a box writing paper movie picture machine if its nots expensive and Foot ball and Dollar and book [written sideways] **aouiji board extre a box of tools and a Box of Candy and a little writing desk and Macceno Set no 1 and thats all dad**

From Bixie

Robert Washburn (TI-11/14/97):

During the Christmas season the families would gather at the Beiderbecke's (at 532 W. 7th Ave.) and the children had to perform. My mother Gertrude (same age as **Bix**) and Aunt Gay (Gretchen) talked of how **Bix** would go right up and sit down at the piano and play so beautifully. They would do a sort of soft shoe routine and they felt so outclassed by his talent. Even at so young an age he played so skillfully.

March 10, 1914 (Tue)—**Bix**'s 11th birthday.

June 1914—Charles Burnette Beiderbecke graduated from Davenport High School. This is the entry for him from the school yearbook, the *Blackhawk*.

Football: '11, '12, '13. Class President: Spring '13. Class Track. Kappa Delta.

General Description: Gallant. Favorite Pastime: Loafing. Aim In Life: Giant. Besetting Sin: Biking. By-word: By Gee.

***Bix** age eleven. (L-R) Mr. Andrews, **Bix**, Larry Andrews, Charlie Simpson. (Courtesy Vera Cox Korn).*

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*Tyler Grade School. **Bix** standing, far right.*
(Courtesy Special Collections. Davenport Public Library).

Affection Toward: Marksey.

Aug. 31, 1914 (Mon) through June 18, 1915 (Fri)—**Bix** enrolled in the fifth grade at Tyler School. Teacher: Either Miss Elsie Greenlee or Miss Rozella Brown. Mary Louise attended Davenport High School through Spring of 1915.

Charles "Burnie" Beiderbecke (TI-12/9/58):

Mother and Dad thought **Bix** had settled down when he started playing baseball, shooting marbles and came home on time. But his music was where his heart was. Mother wanted him to have lessons again, and learn to read music. That didn't last. **Bix** would "read" a piece once and then play it his way. He refused to comprehend there might be another way to interpret the piece.

September 1914—Charles "Burnie" Beiderbecke enrolled at the Iowa State University of Science & Technology in Ames, Iowa.

Oct. 1, 1914 (Thu)—Charles "Burnie" sent a postcard, from Ames, addressed to Mrs. Beiderbecke for her and **Bix**.

Dear Ma & **Bickie**:

Got your letters this morning & also the sweater. Both were fine, I am wearing the sweater now. I do not know where "Nic" Blair is staying, he is up here quite often. Worked till 11:30 on algebra last night. After I was through, my roommates made problems up & made me do them. Just to be sure. X is my room on the picture. [The opposite side of the postcard showed a dormitory with an x on one of the windows.] Burnette.

[Sideways in the margin]. Send board money.

World Radio History

March 10, 1915 (Wed)—**Bix**'s 12th birthday.

April 5, 1915 (Mon)—Charles "Burnie" sent **Bix** a postcard from Ames, Iowa.

Dear **Bickie**:

Isn't that the most harmless looking picture of me you ever saw? I am going to cry. But we sure beat everyone we played. Received the V from dad, thank him. Started freshman baseball yesterday, but will never make the team. Some of these rubes sure can play.

All's well—Burnette

Aug. 16, 1915 (Mon)—Charles "Burnie" sent **Bix** a postcard from Dark Rapid, Minnesota.

Dear **Bick**:

We leave here tomorrow morn. Expect to get home Fri. I caught a 13# muskie fish day before yesterday, sure was a big one. I was the talk of the camp. I have caught the largest bass & muskie of anyone since here.

Aug. 30, 1915 (Mon) through June 16, 1916 (Fri)—Enrolled in the sixth grade at Tyler School. Teacher: Miss Hazel Strike. Mary Louise attended Davenport High School through Spring of 1916.

Sept. 10, 1915 (Fri)—Charles "Burnie" sent **Bix** a postcard from Ames.

Dear **Bick**:

Got here yest. afternoon. Just came from checking my trunk. All is well. We are now going to register. Saw same show in Des. M. that saw at Columbia.

Love to all.

B. B.

[Sideways in the margin]. Send more money.

March 10, 1916 (Fri)—**Bix**'s 13th birthday.

April 20, 1916 (Thu)—**Leon Bix Beiderbecke** baptized as a communicant member of the First Presbyterian Church in Davenport.

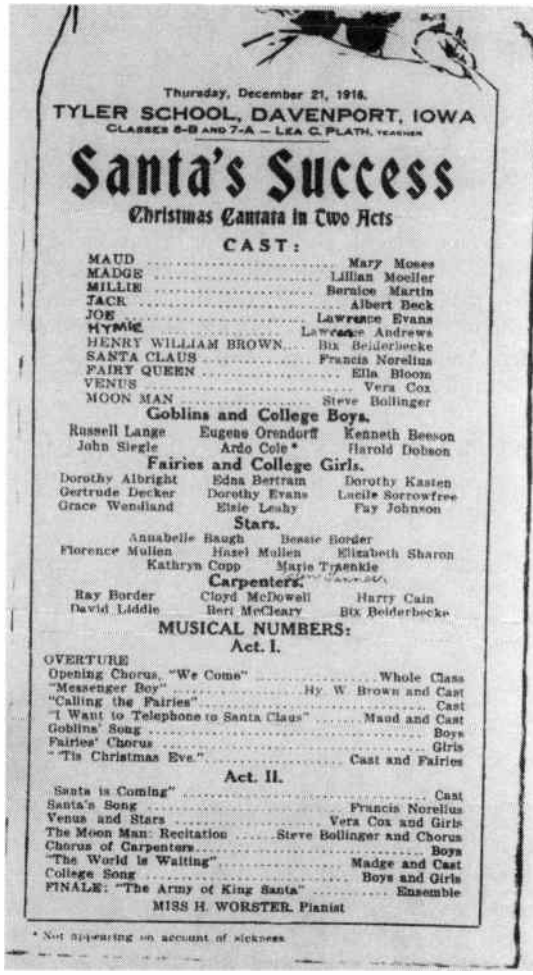
Sept. 4, 1916 (Mon) through January 1917—Enrolled in seventh grade at Tyler School. Teacher: Miss Mildred Colby. Mary Louise attended Davenport High School until she graduated in Spring 1917.

Mildred Colby via Larry Andrews (I-3/10/53):

I am glad to tell what I know of one of our town's celebrities, **Bix Beiderbecke**. One doesn't forget pupils who were as charming and co-operative as he was. Whatever you were doing he would help you and went with the stream. He was a joy to work with. His sunny disposition and remarkable musical ability made him outstanding.

I taught 7th and 8th grade music, when part singing was just beginning to be featured. Most of the students couldn't keep up with the melody. **Bix** could sing 2nd or 3rd parts even though they were not written. He was a natural, musically. His sister, Mary Louise, played piano and she and his older brother were also good-looking children.

World Radio History



Thursday, December 21, 1916.

TYLER SCHOOL, DAVENPORT, IOWA

CLASSES 8-B AND 7-A — LEA C. PLATH, TEACHER

Santa's Success

Christmas Cantata in Two Acts

CAST:

MAUD ..... Mary Moses
MADGE ..... Lillian Moeller
MILLIE ..... Beraice Martin
JACK ..... Albert Beck
JOE ..... Lawrence Evans
HYMIE ..... Lawrence Andrews
HENRY WILLIAM BROWN ..... Bix Beiderbecke
SANTA CLAUS ..... Francis Norelius
FAIRY QUEEN ..... Ella Bloom
VENUS ..... Vera Cox
MOON MAN ..... Steve Bollinger

Goblins and College Boys.

Russell Lange, Eugene Orendorff, Kenneth Beeson, John Siegle, Ardo Cole*, Harold Dobson

Fairies and College Girls.

Dorothy Albright, Edna Bertram, Dorothy Kasten, Gertrude Decker, Dorothy Evans, Lucile Sorrowfree, Grace Wendland, Elsie Leahy, Fay Johnson

Stars.

Annabelle Baugh, Bessie Border, Florence Mullen, Hazel Mullen, Elizabeth Sharon, Kathryn Copp, Marie Traenkle

Carpenters.

Ray Border, Cloyd McDowell, Harry Cain, David Liddle, Bert McCleary, Bix Beiderbecke

MUSICAL NUMBERS:

Act. I.

OVERTURE
Opening Chorus, "We Come" ..... Whole Class
"Messenger Boy" ..... By W. Brown and Cast
"Calling the Fairies" ..... Cast
"I Want to Telephone to Santa Claus" ..... Maud and Cast
Goblins' Song ..... Boys
Fairies' Chorus ..... Girls
"'Tis Christmas Eve." ..... Cast and Fairies

Act. II.

Santa is Coming" ..... Cast
Santa's Song ..... Francis Norelius
Venus and Stars ..... Vera Cox and Girls
The Moon Man: Recitation ..... Steve Bollinger and Chorus
Chorus of Carpenters ..... Boys
"The World is Waiting" ..... Madge and Cast
College Song ..... Boys and Girls
FINALE: "The Army of King Santa" ..... Ensemble

MISS H. WORSTER, Pianist

* Not appearing on account of sickness

Program for the Christmas pageant at Tyler School on Dec. 21, 1916. (Courtesy John C. Korn).

Dec. 21, 1916 (Thu)—**Bix** and Vera Cox were in the Tyler School production of "Santa's Success," a Christmas Cantata in Two Acts. Classes 8-B and 7-A—Lea C. Plath, teacher. **Bix** received 7th billing as Henry William Brown and Vera Cox had 10th billing as Venus. **Bix** was also listed under "Carpenters".

In Act I **Bix** performed **MESSENGER BOY** as "Henry W. Brown and Cast." "The Cast" sang **CALLING THE FAIRIES**, and "the Boys" sang **GOBLINS SONG**; the "Whole Class" sang **WE COME** and the "Cast and Fairies" performed **'TIS CHRISTMAS EVE**. It is assumed **Bix** took part in each of these.

In Act II the "Cast" sang **SANTA IS COMING**, and "the Boys" sang **CHORUS OF CARPENTERS** and "Madge and Cast" sang **THE WORLD IS WAITING**. "Boys and Girls" sang **COLLEGE SONG**, and the Finale was **THE ARMY OF KING SANTA** performed by the "Ensemble". **Bix** took part in each of these and "Vera Cox and Girls" performed **VENUS AND STARS**. Miss H. Worster, Pianist.

January 1917 through June 22, 1917 (Fri)—Promoted to grade 8-B at Tyler School. Teacher: Unknown.

Jan. 27, 1917 (Sat)—The Original Dixieland Jazz Band opened in New York in the "400 Club" room of the newly completed Reisenweber Building at Columbus Circle, Eighth Avenue and 58th Street. This band was to have a lasting impression on **Bix**.

March 10, 1917 (Sat)—**Bix** celebrated his 14th birthday.

Catherine Bealer via Jim Arpy (December 1997):

My Grandmother so often spoke of having had "such a loving, close relationship with **Bix**," that she named her only son and third child after **Bix**. As with **Bix**, he was called Lee, short for Leon B. Offerman.

April 6, 1917 (Fri)—The United States declared war on Germany. Charles "Burnie" Beiderbecke enlisted in the Army that week.

World Radio History

July 4, 1917 (Wed)—Charles "Burnie" Beiderbecke couldn't be exact, but assumed the following incident happened in 1917.

Charles "Burnie" Beiderbecke (TI-5/6/58):

I wasn't there but Mother told me about the time **Bix** celebrated the Fourth of July, his way. He had about $5 and spent it all on fireworks. He was being watched over by "Sis" who slept late that morning.

Not so **Bix**, who was up early and in his usual impatience started lighting up firecrackers on his own. He tended to be impatient when he had decided to do a thing. Soon there was a commotion and they tell me **Bix** was rolling with laughter and then roaring in anger as he had accidently set off all of the fireworks in the paper bag that he had left. He did a lot of dancing around to avoid getting hit and managed to get by without injury except for some singed clothing.

Sept. 3, 1917 (Mon)—Enrolled in grade 8-A at Tyler School. Teacher: Miss Mildred Colby. The records show **Bix** completed grade eight on January 25, 1918 (Fri), while the school year didn't end until June 21, 1918.

Nov. 30, 1917 (Fri)—Charles "Burnie" sent **Bix** a postcard from El Paso, Texas.

Tyler school eighth grade class. (L-R) (back row): Lucille Sorrowfree, Bessie Border, Helen Tanner, Elizabeth Sharon, Grace Wendland, Bernice Martin, Ella Bloom. (middle row) Russell Lange, John Seigel, Arthur ?, Raymond Border, Francis Norelius, Larry Andrews, ***Bix****. (front row) Dorothy Albright, Edna Bertram, Gertrude Decker, Vera Cox, Dorothy Kasten, Ella ?, Dorothy Evans. (Courtesy Wayne Rohlf, identification by Vera Cox Korn).*

World Radio History

Thurs.
Dear **Bickie**:-

Got here this a.m. Saw football game. This stadium was jammed full. Leave tonight at 10:30. Going to a show this eve. This is quite a town. I wish you were here. Fort Bliss is here. Has about 8,000 soldiers.
Love to all, Bix.

Dec. 8, 1917 (Sat)—**Bix** and Agatha sent a holiday postcard to Charles "Burnie".

Mr. C. B. Beiderbecke
126 F. A.
Camp Cody, New Mexico.
Battery "B".

Happy New Year Greetings.
Here's hoping you get a feed.

Bicks.

World Radio History

1918

JAN. 28, 1918 (Mon) Through June 21, 1918 (Fri) - **Bix** enrolled in Davenport High School.

Feb. 21 (Thu)—Burnie sent **Bix** a letter from Deming, New Mexico—Cody Branch. Burnie referred to **Bix** as "**Pickles**".

Dear **Pickles**:- Thurs 2/21/1918

Got your and Dad's letters this a.m. Thank Dad for the $1. Also heard from H. O. Seiffert. He sent $5, God bless him. He is coming thru here the first of March, he is going to wire me and stop off. I answered him tonight telling him to be sure and do it. [H. O. Seiffert traveled frequently when looking for and purchasing land in the southwest, especially in Oklahoma. Apparently he visited Burnie when he was in the area.]

Had another wisdom tooth "yanked" yesterday. Gee it was rotten, all crooked etc. I also had one filled.

Enclosed some pictures.

The one, #1 is a scene on a hike. Our horses are in the distance. #2 Are "pup" tents that we sleep in on hikes. We have not used them yet, though. Mike Gannon is the fellow. #3 Is the foot of a mountain. #4 Was a real fight. These boys are mad at each other. When two boys have to fight they go down behind the stables & put gloves on and fight to a finish. The boy to the left won this one.

I have been writing for two hours and am damn tired. I was on guard duty last night—hence the terrible scribbling. Don't show it to Dad. Ha Ha.

Joe Benson our old milk boy went home today. He is in D battery. He faked a telegram. Lieut Ruhl, Mikes brother told me with a smile, it was a fake. They say it is pretty easy to get one now.

I got the Blackhawk [Davenport High School paper]. There are a couple of fellows get it, Littig & Vic Hall. So you need not send it any more. Thanks anyway. The small picture is the way the Mexicans live outside of Deming.

Love to all

Brother

March 4 (Mon)—Burnie sent **Bix** a letter from Deming.

World Radio History

Dearest Kid in the World: Monday 3/4/1918

Got your letter some few days ago. You sure got a fairly decent report card. But that is poor for the easy stuff you are taking.

The weather here is great. Real Spring weather. We got beat in a basketball game yesterday. "C" battery beat us 14-7. We have beat them once altho' two of our men are home on furlough. Hence our defeat.

No, **Pickles** that is not me fighting. They are two boys from the Supply Co. I don't know them. One fellow did not get knocked out. He was just so all in he couldn't move so the bout was stopped.

I was given a raise last week. I now get $33 a month.

First class private. Makes me madder than if I were a "buck" private. We have a new battery captain again. That makes nine since we left Davenport.

Heard from Fritz this a.m. He is at Camp Dodge in the 313 Supply Train. I don't know what that is.

I heard from H. O. Seiffert this a.m. He thinks he will not stop off here.

Say-don't wear long drawers till you are high enough. They look awful on a short kid.

About wearing my watch. Let Dad and Mother settle that. Its "jack" out of your pockets if you lose it.

Give my love to all. Am feeling great. Just had a hot bath.

Charles

P.S. Can you beat that I was going to write you a birthday letter and forgot. Congratulations, 15 years old?

March 10, 1918 (Sun)—**Bix**'s 15th birthday.

April 17 (Wed)—Aunt Lutie von Binzer's husband, Max died. Lutie and her son moved back to Davenport to be near her mother, "Oma", who was having complications with her diabetes. Her sister Tillie and her family also lived with "Oma."

Aug. 18 (Sun)—Burnie sent **Bix** a postcard from Louisville, Kentucky.

Sat.

Dear **Bickie**:

Here I am acting captain today & can't leave. It is raining a bit, so I don't care much. I'm chewing your gum. I got away good as captain today.

Love to all.

Bix.

Aug. 31 (Sat)—Burnie sent **Bix** a postcard from Louisville.

"**Pickles**" Beiderbecke.

Sure put in a hard week. It's over now, and I am waiting for the music to start upstairs. A dance for soldiers. Great affair. Rained all week. Millicent was sick—reason she came to Davpt. Hot. Got Ma's postal. Powder is fine. Still chewing your gum. Glad to go back to school?

Love, Bix.

Sept. 2 (Mon)—**Bix** entered the ninth grade at Davenport High School.

Oct. 1 (Tue)—Mary Louise, now known as Marilouise, entered the College of the University of Chicago Autumn Semester that ended December 20th.

World Radio History

Nov. 11 (Mon)—The Allies and Germany signed an armistice bringing World War One to an end.

Charles "Burnie" Beiderbecke (2/10/67):

I ended up instructing in an Officer's Training Camp in Louisville, Kentucky. I never got over(seas). On my discharge, I came home as a 2nd Lieutenant.

Charles "Burnie" Beiderbecke (5/23/60):

I was released from the army in December 1918, a short time before Christmas.

Charles "Burnie" Beiderbecke (6/13/60):

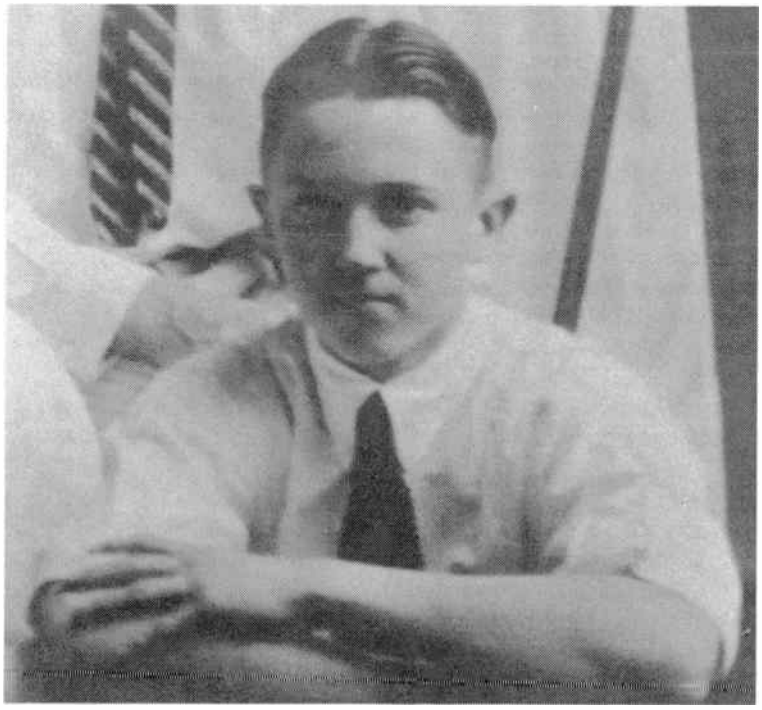
I did not purchase the Victrola nor any records as Christmas presents. It was just that I had a little loose cash when I got out of the army and made the purchase after I got home. The records were thrown in for free.

Charles "Burnie" Beiderbecke (7/21/55):

When I got out of World War One and came home, it was confusing with three Bixs. When the phone rang and someone asked for **Bix**, we would have to ask do you want the coal man, which was dad, or the soldier, which was me, or the musician, which was the lad?"

World Radio History

Davenport High School 1918, a High School Play. (L-R) (standing) Tootsie Bechtel, Deborah Drury, Herb Buck, Lee Hohrs, and Vera Cox. (middle row) Blair Johnson, Ann Jennings, Gertrude Beiderbecke, Karl Vollmer. (front row) Jack Shaefer, Merrill Lyons, Tiny Bechtel (Tootsie's twin), Kenneth Emanuelson, ***Bix****. (Courtesy George von Maur).*



Close-up of ***Bix*** *from previous photo High School Play. (Courtesy George von Maur).*

World Radio History

1919

JAN. 2 (THU)—Marilouise started the Winter semester that ended March 21.

In early January 1919, Vera Cox's family moved to 2815 Iowa Street, they had lived at 1709 Bridge Avenue, before moving first to 2901 Iowa Street in 1914 and then to 2921 Iowa Street in 1915, according to the City Directory.

John C. Korn (7/17/96):

Bix would come to mom's new house and play for the family. Both my mother and grandmother Cox remember having to shake **Bix** while he was playing on the family upright. He was not asleep but apparently in whatever kind of reverie musical geniuses get in when they're playing.

January—**Bix** immediately fell in love with the recordings Burnie brought home. One was by the Original Dixieland Jazz Band: Victor 18472, **TIGER RAG** and **SKELETON JANGLE**.

Nick LaRocca (5-9-60):

My **TIGER RAG** was the first 100% Jazz Number ever written and is still tops! We put out **TIGER RAG** and **THE OSTRICH WALK** on Aeolian Vocalion [1206] in 1917. **TIGER RAG** and **SKELETON JANGLE** by Victor [18472] was out the following year in March 1918.

Charles "Burnie" Beiderbecke (6/1/60):

When **Bix** heard these records it was his first exposure to jazz. He loved them and played them constantly, studying each note with his legs crossed, his head almost in the bell, oblivious to all of us.

It was then he borrowed a beat-up cornet from a neighbor whose name was Lea Ely. (Ely later became a professor at Yale University.) **Bix** taught himself to play the cornet by slowing down **TIGER RAG** and playing it note by note with his ear in the bell. At first it was hard on the rest of us, his playing consisted of short blasting notes, until he got a mute. The mute was a godsend and we were able to go on with our lives while the lad practiced.

Every spare moment was spent in front of the phonograph, practicing, learning and hearing what no one else heard. One day he suddenly seemed to know what he was doing and he

World Radio History

Lea Ely (Courtesy Vera Cox Korn).

took off from there. The notes had changed and were coming through sweetly and quietly. It was startling how quickly he learned.

Upon his retun from the service, Charles went to work for his dad at the East Davenport Lumber and Fuel Company, as a salesman.

John Steiner (10/17/60):

Bix's first cornet was a short fat horn identical to the horn with which "King" Oliver is pictured in the Chicago years.

Esten Spurrier (3/1/73):

I didn't know **Bix** in 1918. My wife was in Tyler School with him and there was no particular reason to rate him a standout over any of her other contemporaries. In 9th and 10th grades was when the cornet bug bit him. I don't remember the Lea Ely bit, but my impression was that he picked up his first horn at a hock shop. I'd say he had enthusiasm, loved it, but no lip, yet played diligently.

Re: ODJB tune **Tiger Rag**, etc. These were the first tunes **Bix** learned, playing with the phonograph. Again, where could he have heard anything else? **Bix** couldn't blow his nose in 1918!

When asked the period he felt **Bix** discovered Jazz, Alphonso "Bay" Henry commented (2/28/61):

World Radio History

At about fifteen or so, **Bixie** found the music of his choice. He spent many hours practicing and mimicking the musicians he had heard and loved, [on the river front.] That gave him the music his fans loved so much.

Fritz Richard Putzier had attended school in Fort Dodge for one semester, then his family moved to Davenport. When it looked as if he might be drafted, he left school for two years and worked at the Rock Island (Illinois) Arsenal in the Purchasing Department. During this time he played first cornet in the Rock Island Arsenal band, thus giving him quite a lip.

He re-entered Davenport High School around February 1919.

Fritz Putzier (7/7/64):

It was shortly after re-entering high school in Davenport that I was invited to join a group of high school kids at the home of a chap named Erkie Albright. I am sure Erkie was a nickname. He organized the band to play on Fridays for school dances. I accepted the invitation and recall how cold it was, snow on the ground, etc.

The occasion of our getting together was to have a "jam session", as it was later called. We got out our instruments and tooted around a bit. I had never heard of this thing called Dixieland Music. As we played, I began to get the idea and sort of liked it.

About half an hour later, someone looked out the window and saw this boy hurrying through the snow with knee pants, cap, and short overcoat hotfooting it toward the house. He came in bright eyed and enthusiastic and headed for the piano. I liked him immediately. When he sat down and played I couldn't figure out what he was doing. The other fellows seemed to get a kick out of his playing, so I laughed along with them, not exactly sure of what I was laughing at. This was how I met **Bix** and from then on we were together a great deal.

March 10, 1919 (Mon)—**Bix**'s 16th birthday.

March 31 (Mon)—Marilouise started Spring semester that ended June 6.

Fritz Putzier (7/23/64):

Soon the school dances began in the gym. We had **Bix** on piano, I played the Conn Victor cornet, Bob Struve on trombone, Dick Woolsey on drums and I think there was one or two more, but I can't recall who they were.

The school dances were stag events, with the boys entering from one door of the gymnasium, and the girls from the other. Each paid 10 cents admission and respective classes raised money this way. For an hour or two, **Bix** was able to handle himself on piano. Had it been a job where he was required to produce a bit more ability, **Bix** would not have been able to play the engagements.

Fritz Putzier (9/2/66):

As for the cheerleader calling **Bix**, Bismark or Leon, this is as it really happened. We were playing one of the Friday "after school" dances in the Gym. The piano was right on the dance floor and the rest of us were also playing on the dance floor. Bob Pollock, who was our cheerleader at that time, danced by **Bix** and said, "Come on Bismark, make it hot." **Bix** jumped up from the piano right in the middle of a number and had a heated discussion with Bob Pollock. We never heard Bob call him Bismark again.

June 18 (Wed)—The Davenport High School year ended.

Aug. 2 (Sat)—Aunt Tillie Stibolt's husband, Albert, "Uncle Al" died. She and her children continued to live with "Oma" and her sister Lutie at 532 W. 7th Street.

World Radio History

Sept. 2 (Tues)—**Bix** enrolled in the tenth grade at Davenport High School. Principal: George Edward Marshall.

Fritz Putzier (7/23/64):

During our first auditorium meeting at Davenport High School, **Bix** and I were sitting together. While the principal was giving the assembled students a welcoming address, **Bix** and I were talking about music. I was telling him about the experiences of playing on the riverboat [the *Julia Belle Swain*] and how I had blown my lip out and needed a long rest. I told him I was going to switch to saxophone. **Bix** asked me what I was going to do with my cornet. When I told him I'd probably sell it, he asked me "**How much?**" and I whispered, "$35.00." He grabbed me by the arm and said, "**Come on.**" He led me into the music room, which was across the hall from the auditorium, and the deal was consummated. **Bix** said, "**I only have $15.00, I will give you that and the balance at $9.00 a month.**" I agreed to his terms but he still owes me the last $9.00.

I don't know what happened to the Conn Victor cornet, but "Frosty" Meyers, head of the Tri-City Musicians Local, had the mouthpiece.

Note: Letters to Meyers with questions about the mouthpiece went unanswered.

Fritz Putzier (7/7/64):

The horn had a tuning slide near the mouth-piece, a sort of inverted U shape that adjusted with a threaded screw arrangement.

One of **Bix**'s first lessons came from Albert Petersen, known as "Uncle Olie," Agatha's cousin's husband.

Charles "Burnie" Beiderbecke (6/1/60):

Uncle Olie was the conductor of a brass band here in Davenport. He had three sons who became better than average musicians. The oldest son, piano; the middle one, cello, is still teaching and playing in our Tri-City Symphony Orchestra; the youngest boy played the violin. Uncle Olie readily saw **Bix** was full of music and gave him many valuable tips. When he first took an interest in the **Bix** he tried to get him to play violin. **Bix** rebelled, the cornet was his choice and there was no changing his mind.

Fritz Putzier (9/2/66):

I don't remember Uncle Olie, but it was J. Paudiet who gave **Bix** six lessons and **Bix** told Bob Struve, "**It almost ruined me.**"

Wayne Rohlf a younger fellow Davenporter and admirer (9/20/64):

Julius Paudiet was an old German cornet teacher who marched in parades when in his seventies. He was schooled in the "old country." I took a few lessons from him.

Charles "Burnie" Beiderbecke (4/11/60):

I am positive [neither] my folks nor any other relatives opposed **Bix** becoming a musician. We all saw the hopelessness of trying to persuade him otherwise. "Opa" might have been opposed to having a professional musician in the family, but he died in 1901, long before the **Bix** was born. I don't have a lot of recall about "Opa" as I was only six when he died. He was involved with music in Davenport and was highly respected for his contribution to the German chorale groups.

World Radio History

Oct. 1 (Wed)—Marilouise started the Spring semester at the College of the University of Chicago that ended December 1.

November—**Bix** sat in at a dance at the Bettendorf Town Hall and surprised everyone with his talent.

Fritz Putzier (7/31/64):

On my way to play a high school dance at the Bettendorf Town Hall, **Bix** spotted me and asked if he could "sit in." **Bix** was wearing a knee length sheepskin coat and a sort of squashed-in hat, typical of the times among school kids. I told him we would love to have him. Knowing he had the cornet only a short while, I hardly expected him to hit a note higher than middle C.

About a hour later, right in the middle of a dance number, **Bix** came through the door and made a beeline for the band. He didn't bother to skirt the dancers, he came straight through, the shortest route he could take. Bob Struve and I found it hard to continue to play when **Bix** started "filling in" with cute little passages that he later became famous for. We couldn't believe what we were hearing. Some blue notes, yes, but he was hearing things, and it was only his lack of knowing the horn, and a weak lip, that prevented him from getting them out the way he wanted. From then on his progress was quite rapid.

Charles "Burnie" Beiderbecke (TI-5/6/58):

Bix's heart just wasn't in school. He managed to struggle his way through high school, playing in bands wherever he could. If he wasn't playing with them he was listening to them and took every opportunity to sit in. **Bix** would get so excited when they would allow him to take a chorus.

Jack Teegan, drummer from Davenport (11/15/65):

Bix was mastering the technique of "phrasing around the lead" (as **Bix** described his own style): to take and keep the band with him instead of following the orthodox open horn dixieland style of cornet that was then predominant.

World Radio History

1920

JANUARY 1920—(Census B361) father-Bismark, age 51; mother-Agatha, age 45; son-Charles B., age 24; daughter-Mary L., age 20; son-**Leon B.**, age 16. Apparently Agatha was a bit demure about her age as were most of the ladies of that era. Agatha was actually two years younger than Bismark and that would have made her 49 on January 1920; Mary Louise would have been 21.

Fritz Putzier (7/31/64):

Bix often said, the ODJB gave him his inspiration and his lessons. He could practice—with one finger on the piano—the cornet, clarinet, and trombone parts of all the numbers they recorded. I watched him, many times, with his ear down to the speaker of that little, old Columbia record player, with the speed regulator turned down very slow—one hand on the keyboard of the piano playing right along with the clarinet player, Larry Shields.

Fritz Putzier (9/2/66):

The record player was placed on a small table just to the left side of the piano.

Jan. 2 (Fri)—Marilouise started Winter semester that ended March 19th.

March 10, 1920 (Wed)—**Bix**'s 17th birthday.

March 29 (Mon)—Marilouise started Spring semester that ended June 16th.

In January 1955, while he was appearing at the Crescendo Club in Los Angeles, Louis Armstrong was asked by Phil Evans, when he had played at Davenport. Louis was a most gracious man, though not too precise about dates, but suggested the summer season of 1920 on the steamer *Capitol*.

The steamer *Capitol* was originally the *Pittsburgh*, but was destroyed in the St. Louis tornado of 1896. The hull was rebuilt and outfitted as the *Dubuque* for the Diamond Jo Line of Dubuque, Iowa. In 1911 she was sold to Captain John Streckfus and remodeled as the excursion boat *Capitol* in the fall of 1919.

The steamer started on the Mississippi River in 1920 which would seem to be the plausible time Louis first met **Bix**.

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Louis however, kept repeating:

Man, 1920 sounds right. **Bix** would come aboard the steamer, listen, then go home and practice what he heard. He was never satisfied. This was true in later years; he was never satisfied with what he was doing, yet he was driving all the cats wild.

Louis Armstrong (9/24/54):

I can remember the first time I saw **Bix** in my life . . . It was in Davenport, Iowa . . . I was playing the Streckfus Steamers . . . They were excursion boats . . . And they kept all of their boats in Davenport, Iowa, during the winter . . . It was a sort of—slip, that was connected to the Mississippi River . . . And when we finished the winter season in New Orleans on the steamer *St. Paul*—we made a beeline in the spring to Davenport . . . **Bix** was a cute little boy, in his early teens blowing a lot of pretty cornet . . . He and I became friends the 1st [time] we met.

The newly constructed steamer *Capitol* was "around" Davenport, offering river excursions, from May 6 (Thu) through June 6 (Sun). The band was known as 10 Palmetto Jazzerites.

*Drawing of **Bix** and Louis Armstrong by Linda Pospychala (Conran) of Libertyville, Illinois. (Courtesy Linda Conran).*

World Radio History

May 7 (Fri)—**Bix** wrote to his mother who was visiting Marilouise in Chicago.

7th period—DHS
May 7th '20

Dearest Mother,

I grabbed this paper and envelope this morning before coming to school and am now taking time to use it. I hope you had a pleasant trip up and are having a good time now.

I have some wonderful news, at least I think it is. it is as follows: If I get $5.00 saved up by the time you are ready to come home I can come up to Chi. to bring you back. Dad will foot the rest. I have already $.60 in my bank and will put more in tonight. Please write back your APPROVAL.

I'm just crazy to do that please let me.

Last night all the glee-clubs in the school got together last night and we worked up a play. I've got to dance with Ann Downer.

Tonight I'm taking Vera L. C. to to the R. I. [Rock Island] **class play with Karlie Vollmer. Tomorrow night dad and I play billiards. How does sis look? Grease her until I see her then I'll relieve you. Much ado about nothing.**

LBB

***Please* say yes.**

May 28 (Fri)—**Bix** was featured on two numbers, **Far Away In The South** with the "Black Jazz Babies" and **Ma Punkin Sue**, with Raymond Moore who sang tenor to **Bix**'s baritone. **Bix** sang baritone as a member of the Boy's Glee Club at the Concert-Vaudeville program given by the musical organizations of Davenport High School at the Grand Opera House, 8 p.m.

May 28 (Fri)—**Bix** wrote to his mother and Marilouise in Chicago. Agatha was still visiting her daughter who was attending Chicago University.

6th Period
Davenport H. S.
Seat 461-Room 6

Dearest Mother & Sis,

Well Ill bet you're having the time of your young? life. I sure wish I was there with you as I'm going to have a huge test in French and Ive been studying like Abe Lincoln and am sure Ill have it down so don't let it worry u. last [over the word 'last' he wrote: **Big L**] **night dad met me at the Commercial club where I ate the best meal I have ever eaten and I sure was hungry as I hadn't eaten since morning; It consisted of Baked lake trout with tar-tar sauce, roasted spuds and some swell lettuce salad with mayonnaise on it. 1st course we had my favorite soup real thick & creamy not tomato 3 glasses of milk 4 pickles celery & a sq yrd of apple pie. That held me for a while. We then participated in a game of billiards at which I earned a much needed 2 bits from dad if I beat him. That 2 bits went for dinner—forgot money, lot of good it did.**

We then went to the liberty where we saw a picture that made you

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cry, laugh, yell, whisper, creep, cheer and pray—The redeemer with wonderful accompaniment. On the whole the bunn was superb—as good as any I ever had in Chicago thanks to dad, then I was in bed at a quarter to ten and am feeling fine. Well mom & Sis [he wrote **'mom'** over: **Sis] that picture has changed me and for about a month Ill be good; it contains good and bad and from the picture I prefer the good—Amen.**

Write me a card both of u.

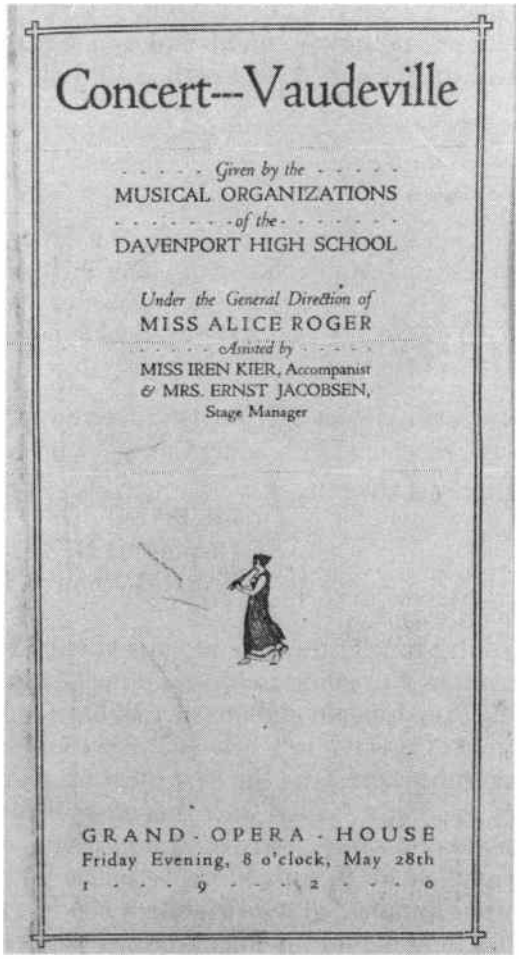
Love to Sis & Ma. Regards to John.

Bickie.

Sis—Heard any good music?

The reason I wrote this is to Congradulate Sis and forgot—many kisses & good wishes sis. [Marilouise had just completed her schooling. She needed two quarters of practice teaching for her certificate.]

Bick.


Concert--Vaudeville

Given by the
MUSICAL ORGANIZATIONS
of the
DAVENPORT HIGH SCHOOL

Under the General Direction of
MISS ALICE ROGER
Assisted by
MISS IREN KIER, Accompanist
& MRS. ERNST JACOBSEN,
Stage Manager

GRAND - OPERA - HOUSE
Friday Evening, 8 o'clock, May 28th
1 9 2 0

Program cover of Concert-Vaudeville by Davenport High School, May 28, 1920. (Courtesy Wayne Rohlf).

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(undated note)

DAD -
A car blocked my entrance into the drive way to the garage so I left the Davis in the back & the keys on the mantle.
Bickie

"The Davis" refers to an automobile made by the George W. Davis Motor Car Company, Richmond, Indiana—one of just over 300 Davis automobiles manufacturered in Indiana at the time.

June 18 (Fri)—Davenport High School year ended.

John Steiner (10/17/60):

Larry Andrews reported the names of band spots where he and **Bix** played in their early high school years: Bucket of Blood, 2nd and Ripley St., over Kunkle's Hardware Store; Broken Blossom (Preezer Beer Gardens) Concord St. and Rockingham Rd.; Fried Egg (Hibernian Hall), Brady Street between 4th and 5th Street.

Vera Cox age sixteen. (Courtesy Vera Cox Korn).

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John C. Korn, son of Vera Cox Korn (5/7/96):

My mother was born in Vermont, Illinois, on Aug. 22, 1904. As a very small child they moved to Dubuque and then to Davenport. At the time of this letter [see below], she was visiting her grandparents.

Vera Cox Korn (3/21/65):

Unfortunately I didn't keep any of the dozens of notes **Bix** wrote during school days, he was quite a note writer. But I do have a short letter he wrote once when I was out of town. Just why I saved it I don't suppose I will ever know. He had an odd handwriting that I would recognize even today. **Bix** called me "Very" and signed his letter "Lee", which was my nickname for him.

July 10 (Tues)—**Bix** wrote Vera Cox in Vermont, Ill. (Mailed July 13th).

say yes
Davenport, Ia
❤ July 10, '20

Dear Vera,

Received yours of the 8th with much satisfaction as I feared that you would forget one so unimportant as I. Yes I'm working but at an environment that I consider having a good time playing for dances in a hot orchestra making piles of jack, in preparation for a good time next fall, with you?

In answer to your question whether anything new had happen I must say that I'm sorry to say that I was asked at three parties at which I was take you one has passed, Doddy Dow's, at which I had to take Bunny Hansen at the last resort but I was filled with disappointment, emotion & beer at not being able to take you. Next Thursday is Hillie Kohler's party at which I'm bound to take you, now Very, getting down to brass tacks will you come Wednesday and meet me at Galesburg or someplace and I'll bring you home, then Friday I'll take you to Geo. Von Maurs party, For the love of all good things wire one word yes and then I'll write all arrangements to meet you then if desired I'll take you back to continue your visit, *please* wire *Yes*. I might be able to beat fates time by having you here anyway if you'll only consent of all bad luck this is the worst to have all these partyies while your away. hurry & wire.

In regard to Bob Pie [inkblot] **can you beat that blotting the paper then walking into it. Well coming back to Bob, he maybe all right the 1st time but you no what I mean!**

Tell your grandmother that old friendship is the best and you've decided that I'm about as good as anyone which I hope is true,- tell her you're coming back to me.

Well Very must close please answer.

Yours Anxiously
Lee.
Say yes

Vera Cox Korn (9/12/73):

During this time **Bix** was also dating Bunny Hansen and Dorothy Albright.

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July 30 (Fri)—Neal Buckley's Novelty Orchestra appeared at Linwood Park.

Personnel: **Bix** (c); Fritz Richard Putzier (C-m); Bob Struve (tb); Neal Buckley (p); Harvey Berry (vn); Dick Woolsey (d).

July 31 (Sat)—Neal Buckley's Novelty Orchestra appeared at Linwood Park.

Aug. 30 (Mon)—**Bix** enrolled in the eleventh grade at Davenport High School.

Oct. 1 (Fri)—Marilouise started Autumn semester, practice teaching. It was required she have two semesters of practice teaching to be certified. The semester ended December 22nd.

Nov. 5 (Fri)—Bill Greer (d) and the Neal Buckley band appeared as "Billy Greer's Melody Jazz Band" at the auditorium in Sabula, Illinois. Fritz, Bob Struve and **Bix** took the train. The other musicians traveled by automobile.

Fritz Putzier (11/30/66):

Struve and **Bix** were working out "hot licks" by humming them in harmony while waiting for the train to arrive. While a great many of **Bix**'s hot choruses were extemporaneous, he never lost an opportunity to fool around with fellow musicians in developing, either by humming or with instruments, pianos, etc., new and different "hot licks" he would use while on the stand.

Bix was sort of curled up on one seat, his head toward the window, probably propped up on his cornet case. The window was wide open and he was sound asleep with soot all over his face from that old coal burner. It was awful. Bob Struve and I were sitting directly across the aisle from **Bix**.

Fritz Putzier (1/10/66):

The Buckley band played in Durant, Iowa. There were lots of clams and blue notes that night, for he was sitting right next to me. I got a little tired of some of the things he was doing that evening, for he still wasn't quite with it. He would blat 'em out, and I had to admire his courage, right or wrong. The owner, said in a thick German accent, "Dat cornet player of yours—he squeeks on dat ting".

Dec. 21 (Tue)—The Buckley band auditioned for membership in Davenport Local 67, American Federation of Musicians.

Fritz Putzier (I-9/16/64):

The Buckley Band was non-union and were hired to open the Terrace Gardens in the new Kahl Building. The local musicians's union demanded the band join the union. In those days, the bands or individual musicians, had to audition before a union member and pass a test. On the day of the audition, the band met at Hickey's Cigar Store. They rehearsed one or two tunes, over and over, until they felt they had memorized the piece. Roy Kautz held the testing. He suspected they had memorized their tune, so he asked each member to read a piece of sheet music he placed before them. All passed except **Bix**.

When **Bix**'s turn came he played along with the piano. Roy determined **Bix** was listening to the piano and playing a split second behind. He placed a piece of music before **Bix** and asked him to read it. **Bix** was unable, **Bix** failed. The band turned down the job.

Note: Bob Ragland remembered Bob Struve telling him the piece of sheet music was Anton Rubinstein's **KAMENNOI-OSTROW**, not an easy piece to sight-read.

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The Beiderbecke family phonograph player apparently had a means of cutting blank discs for making home recordings.

Charles "Burnie" Beiderbecke (12/4/59):

Bix purchased a small aluminum blank record. The idea was to place this on the phonograph and blow in the tone box. This he did, listened to it, then replayed it three more times and the result was the most gorgeous tune complete with the four parts. There was not a flaw in it, and his timing was perfect. The hell of it was that it lasted a very short time. If I had it now and it was playable, I would have felt I had one of the choicest masterpieces of his career.

Charles "Burnie" Beiderbecke (12/12/59):

I am sure it was prior to 1921.

While Charles did not identify the type of home recording, there were various types available in 1922. Two were advertised in *The Talking Machine World* magazine: "KODISK—Use an ordinary paper megaphone as an amplifer to sing into the horn of any phonograph," and "RECORDOLA—Can be attached to any make of phonograph. 'Homogram' recording blank may be used for making 50 to 100 different records."

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1921

Bix listed as a "Student" in the 1921 Davenport City Directory. His father, Bismark listed as Manager of the East Davenport Fuel Co. and the branch office of the H. O. Seiffert Lumber Co. at 2023 E. River Street. Charles "Burnie" listed as a salesman for the East Davenport Fuel Co. Carl T. listed as secretary of the H.O. Seiffert Lumber Co., 1001/1005 W. 2nd Street, phone Dav. 321.

Jan. 3 (Mon)—Marilouise started the Winter semester that ended March 18th. This was her second and final quarter of practice teaching required for her certificate.

Jan. 5 (Wed)—*Daily Times*: "**Margie** Is Here. Original Dixieland Jazz Band—Victor 18717—85¢. Baxter Piano Company, 216-218 West Third St."

Margie (Intro. to **Singin' The Blues**) was recorded on December 1, 1920. The second time around for the ODJB with the Victor Talking Machine Company. J. Russell "Russ" Robinson, who wrote both tunes vividly remembered they recorded his two songs as a medley. Hardly pleasing to Russ. In later years, whenever Russ would perform **Singin' The Blues** on piano, he always included the chorus that **Bix** was to make famous in his 1927 recording. During a July 4, 1960 interview, Russ said, "I feel **Bix**'s chorus just became part of the song."

Jan. 29 (Sat)—A *Daily Times* ad: "COAL! You will probably want some HARD COAL soon. We have PLYMOUTH HARD COAL in three sizes: Egg, Range and Nut. Also CHRISTOPHER FRANKLIN COUNTY COAL. H.O.Seiffert Lumber Co. Phone Dav. 321—East Davenport Fuel Co. Phone Dav. 444."

Feb. 13 (Sun)—Carlisle Evans's Band replaced the Albert "Doc" Wrixon Orchestra at the Coliseum, playing four nights a week (Tuesday, Thursday, Saturday, and Sunday).

Feb. 14 (Mon)—**Bix** gave a Valentine's Day Card to Thelma Griffin, the assistant buyer at Harned & Von Maur department store in Davenport.

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*Copy of the valentine **Bix** gave to Thelma Griffin.*
(Courtesy family of Thelma Griffin).

According to an article in the July 24, 1988 *Quad-City Times*, Thelma recalled **Bix** teaching her to play tunes on the piano.

Feb. 16 (Wed)—An ad in the *Daily Times*: "A. E. Wrixon and Harold Sears has formed the Wrixon-Sears Orchestra and are available."

An ad in the *Davenport Times*: "BIRD'S ROOFS. Our Advice Won't Cost You A Nickel. Every dollar you invest in Bird's Roofs will surely return one hundred

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cents in satisfaction as honest value is built into every square foot of Bird's Roofs. H. O. Seiffert Lumber Co. 1005 West Second St. Phone 321."

Feb. 22 (Tues)—"Columbia Theatre Matinee. Main Floor Seats—25¢. Sophie Tucker 'At Home' With Her Five Kings Of Syncopation (Feb. 20-23)." Miss Tucker was supported by five additonal Orpheum Acts. Esten Spurrier recalled going with **Bix** to see the show. At this time Miss Tucker spelled her name "Sofie."

Feb. 27—March 2 (Sun-Wed)—An ad in the *Daily Times*: "BEE PALMER And Company In "OH, BEE", a shivering sketch by Herman Timberg, assisted by Dick Humber, Al Siegel, "Kinney," and Her Wonderful Jazz Band." Columbia Theatre. Six additional acts performed in this Orpheum Circuit Theatre, offering the best in vaudeville.

Santo Pecora, in 1972, remembered the band as: Emmett Hardy (c); Santo Pecora (tb); Leon Roppolo (cl); John Frisco (d); and Al Siegel (p).

Esten Spurrier (2/12/73):

The Columbia Theatre was on the Orpheum circuit, so we got almost everything old and new in vaudeville. Being close to Chicago, it was used as a try-out house. The show changed every week. **Bix** and I usually played "hooky" if there was anything we wanted to listen to; if good, we generally managed to take in additional shows during the run.

Apparently "Bee" Palmer (the Shimmy Queen) was booked on a try-out basis. She had this fabulous 5 piece band in which Leon Roppolo and Emmett Hardy played. We didn't miss a performance. The music was so great! The act got a bad report as being risque and folded.

Roppolo and Hardy came back to Davenport and joined the Carlisle Evans Band at the Coliseum for several weeks (4 nights per week). We'd go down and listen. When we didn't have the money to get in, we listened to the band through the open side windows.

March 3 (Thu)—*Daily Times* article: "Beatrice C. 'Bee' Palmer was secretly married to Al Siegel at midnight by W. W. Scott, justice of the peace, in his office at the masonic temple.

Al Siegel, pianist for the jazz band with Miss Palmer's act, called Mr. Scott early in the evening, and after pledging him to secrecy, made arrangements for the midnight ceremony.

Both bride and groom were unattended. Miss Palmer's maid, and John McSwiggin, a local attorney waited in the anteroom.

Miss Palmer gave her age as 22, her home as Chicago and said she was American born, of Swedish descent.

Siegel is 23 and his home is in New York."

Following Bee Palmer's next appearance in Peoria, Emmett Hardy and Leon Roppolo left the band and returned to Davenport to join Carlisle Evans at the Coliseum. The personnel: Emmett Hardy (c); Myron Neal (C-m); Leon Roppolo (cl); Tal Sexton (tb); Louis Black (bj); Jack Willett (d); Carlisle Evans (p).

Esten Spurrier (2/22/73):

We have to go back to Orig. Dixieland cornet, where a phrase lead took the horn from strict straight melody. The cornet players, not too venturesome, phrased lead with lead-in notes, little play-ups, to again go to lead, etc. It's hard to put into words. Hardy did these things. As

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you know from the cornet playing of the era, not too much happened. It must also be kept in mind that neither **Bix**, nor myself, were musicians as such. It was enjoyable listening to Hardy. However, as far as **Bix** getting a pattern of style that was the basis of his later virtuosity, no! The Hardy myth was always unexplainable to me.

In my opinion Hardy could not have had a great effect on **Bix**'s ultimate style. It is hard to prove since Hardy never recorded and comparisons can only be from memories.

March 10, 1921 (Thu)—**Bix**'s 18th birthday.

Charles "Burnie" Beiderbecke (7/21/55):

Bix, at full growth, was 5 feet 10 inches. Really well built, with auburn hair, brown eyes, and a straight nose. He weighed in the area of 170 pounds.

Charles "Burnie" Beiderbecke (4/11/60):

All three of us had brown eyes, as did our mother. Dad, however, had blue eyes.

March 15 (Tue)—Marilouise awarded a two year Diploma in Kindergarten and Primary Education after having completed the requirements for certification.

The following dates by the Buckley's Novelty Orchestra were provided by Wayne Rohlf in a 6/12/66 letter. His source was the microfilm of a Davenport newspaper, most likely the *Daily Times*.

March 23, 26, & April 20 (Wed, Sat, & Wed)—Buckley's Novelty Orchestra played at Haynes Dancing School, 421½ Brady Street.

Vera Cox yearbook photo.
(Courtesy Vera Cox Korn).

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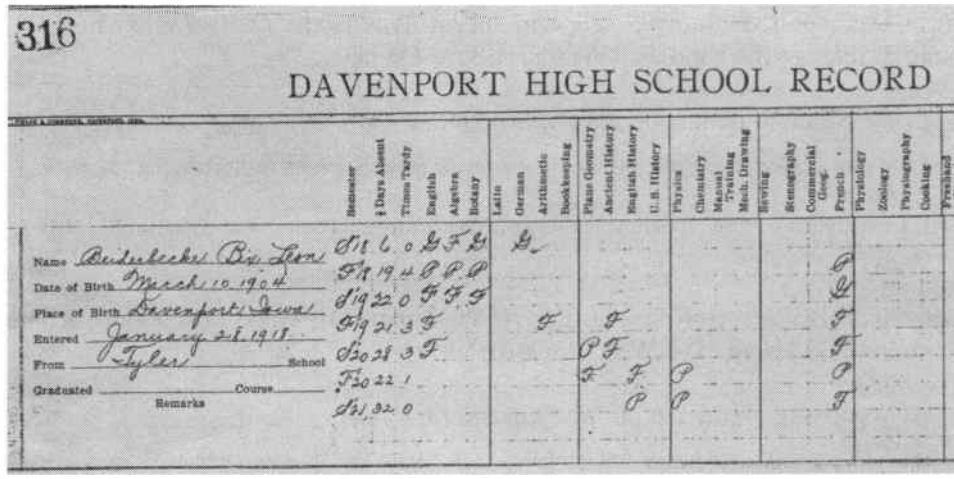

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DAVENPORT HIGH SCHOOL RECORD

Semester	Days Absent	Times Tardy	English	Algebra	Botany	Latin	German	Arithmetic	Bookkeeping	Plane Geometry	Ancient History	English History	U. S. History	Physics	Chemistry	Manual Training	Mech. Drawing	Sewing	Stenography	Commercial Geog.	French	Physiology	Zoology	Physiography	Cooking	Freehand Drawing
S18	6	0	G	F	G		G																			
F18	19	4	P	P	P																P					
S19	22	0	F	F	F																G					
F19	21	3	F				F				F										F					
S20	28	3	F							P	F										F					
F20	22	1								F		F		P							P					
S21	32	0										P		P							F					

Name Beiderbecke Bix Leon
Date of Birth March 10 1904
Place of Birth Davenport Iowa
Entered January 28 1918
From Tyler School
Graduated _____ Course _____
Remarks

Bix's grades while at Davenport High School. Starting January 1918 through June 1921. Explanation of Grading system: E (excellent)—90 to 100. G (good)—80 to 89. F (fair)—70 to 79. P (poor) below 70 (considered a failing grade). (Courtesy the Davenport Public School System).

Fritz Putzier (6/23/66):

> I remember the ball room upstairs, and what Mrs. Haynes [Olive Cameron Haynes] looked like, etc. We got a kick out of **Bix's** playing, but we didn't take him too seriously. He was just one of us, a gang of kids that enjoyed playing. He was not someone we held in awe, at that time.

May 13 (Fri)—Buckley's Novelty Orchestra played an A.Z.K. dance at Forest Park. Leon Roppolo sat in with the band.

May 30 (Mon)—The Carlisle Evans band closed at the Coliseum, then moved to "Electric Park", Waterloo, Iowa for the summer. Hardy left the band on June 19th, and Roppolo on June 27th.

June 12, 14 & 16 (Sun, Tue & Thu)—Buckley's Novelty Orchestra played at Forest Park.

June 17 (Fri)—School year ended. A story is told of how the junior class put coins in **Bix's** locker to pay for a haircut. The 1921 school year book, *BLACK-HAWK*, offered: "To **Bix Beiderbecke**, a comp. at Rothmermel's hair dressing parlor, so that the Juniors can save their money."

Notables in the 1921 Junior class, graduates of June 23, 1922:

Lea Ely: Latin Course; R.O.T.C.; Science Club; Class Prophecy.

Vera Cox: Modern Language Course; Senior Social Committee; Junior Social Committee; Student Club; Pierian; Class Play Committee.

June 18–19 (Sat-Sun)—Buckley's Novelty Orchestra played at Forest Park.

June 21 (Tue)—**Bix** joined the band on the steamer *Majestic*, capacity: 2,400 passengers. Five large roomy decks. Modern cafeteria service. "You are as safe as in your own home on this steel non-sinkable up-to-date steamer." Excursions sailed

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from Davenport on June 25, 28, and July 4. Ads in the *Daily Times* (June 21, page 5) refer to the band as: "Plantation Jazz Orchestra."

Rome Siemon, pianist on the *Majestic* (7/29/64):

I think the name of the band was a former one, for now, they were just called the "Majestic Jazz Band".

Chet Ogden was our cornet player, but his dad made him come home (Geneso, Ill.). **Bix** came on in his place.

Personnel: **Bix** (c); Bob Struve (tb); Al Woodyatt (cl); Wade Foster (vn); Rome Siemon (p); Mervin "Pee Wee" Rank (d).

Al Woodyatt, clarinetist on the *Majestic* (8/25/64):

Bix played with us when we went north to St. Paul. We played Dubuque, Iowa and LaCrosse, Wisconsin. We had a terrific storm. The boat was blown aground and we had to wait an hour or so before we could get off. All that time we kept playing.

July 4 (Mon)—Independence Day. **Bix** left the Majestic band. *Daily Times* listed: "New Orchestra—Warr's Original Jazz Boys."

Rome Siemon (9/9/64):

Bix had a way of making eveyone want to play better. He had a drive that made you work. Although **Bix** developed a huge sore on his lip, it was the Musicians' Union that broke us up. We all joined the union, except **Bix**, at Hannibal, Mo., but they wouldn't honor our cards. Funny part is, after we were made to quit the boat they let us join the union anyway . . . even though we didn't read notes.

Caricature of band that played the Majestic *excursion boat in 1921 drawn by Rome Siemon. (Courtesy Rome Siemon).*

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July 6 (Wed)—**Bix** joined "Doc" Wrixon's band on the steamer *Capitol*. Newspaper ad: "Ten Capitol Harmony Syncopaters."

Partial personnel: **Bix** (c); Johnny Watson (tb); George Byron Webb, Grant Harris, Omer Van Speybroek (cl/sx); I. V. "Bud" Shepherd (p); A. A. "Happy" Conger (bj); Albert "Doc" Wrixon (d). 2 musicians (unknown). "Doc" Wrixon was a dentist.

Rome Siemon (7/29/64):

Bix transferred to another boat and played with "Doc" Wrixon, until the union found out, and then there was hell to pay.

Omer Van Speybroek (8/27/65):

Shortly after the 4th of July, 1921, **Bix** and I joined the "Doc" Wrixon band. We sat on the levee of the Mississippi River waiting for the *Capitol* excursion boat to dock after the moonlite cruise. "Doc" had made several changes, and we were two of them.

Bix was only with us a short time. It was his inability to pass the union examination that prevented him from staying aboard. He played a terrific style of piano, nothing fancy, just out of this world chords. Beautiful chords. At that time he didn't know a 7th from a ham sandwich, but the things he played on that piano, and the notes that came from his horn, were a musician's delight.

The routing took us from Hannibal, Missouri and up river as far as Winona, Minnesota.

July 11 (Mon)—**Bix** sent a postcard to his mother from Quincy, Illinois.

Dear Mother
Just arrived in Quincy from Louisiana, Mo. on an all day excursion and are staying a couple hours so thot I'd drop a line. Tomorow [sp: above tomorrow] **we take an excursion from Quincy** [**Louisiana**: crossed out below Quincy] **to Louisiana & back then Wed from Burlington to Ft Mad. & back & home Friday—Having wonderful time—good food etc plenty of sleep—good band. With love to all—LBB**

July 15 (Fri)—**Bix** did not have a union card and was forced by the musicians' union to leave the *Capitol* band.

Jack Teegen (11/15/62):

While in school "we" (meaning **Bix**, Jimmie [Lloyd Jennison] Hicks, Esten Spurrier and myself), paid more attention to the bands on the riverboats and other bands that played around the Tri-cities than we did classroom studies. None of us had yet became adept enough on our instruments to become professional.

Aug. 5 (Fri)—*Davenport Democrat & Leader*: "Haynes Dancing School. New Term Opens Sat. Music by the '**Bix Beiderbecke** Five'."

Personnel: **Bix** (c); Fritz Putzier (C-m). Probably Bob Struve (tb), Erkie Albright (p), Dick Woolsey (d).

Aug. 30 (Tue)—Ralph Miedke Society Orchestra played in the lobby of the Moline, Illinois, State Trust and Savings Bank for its grand opening. Musicians included **Bix** and Fritz Putzier. Before the engagement, Fritz and **Bix** had their pho-

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tographs taken at a Davenport studio. This is the "classic" portrait, showing **Bix** in a tuxedo, cornet on his knee.

Fritz Putzier (4/18/73):

Probably the most appropriate photo would be the one taken with **Bix** the day we had on our Tuxedos, prior to going to Moline to play for the opening of the bank. I wish I could remember what possessed us to do such a thing, neither of us were show-offs. I don't remember any pending occasion that required the use of our pictures.

Perhaps it was a youthful, enthusiastic whim and a feeling of importance, all dressed up in Tuxedos. It prompted one of us, probably me, knowing **Bix** as I did, to suggest a picture. I don't remember the name of the photographer, but I remember his studio. It was located on the second floor, on Third Street between Main and Brady Streets. It was early afternoon just prior to going to Moline. I can see the roped off area in the center of the bank where we played. We felt pretty important that afternoon. Perhaps it was that feeling of importance that prompted the picture taking.

Fritz Richard Putzier. (Courtesy Fritz Putzier).

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*Classic photo of **Bix**, often shown in publications.*
(Courtesy the Beiderbecke family).

September—**Bix** transferred to Lake Forest Academy. Some of the letters that **Bix** wrote to family members have been reproduced herein. It is important to remember, that these are not all the letters **Bix** wrote, but all that remain.

Charles "Burnie" Beiderbecke (TI-5/6/58):

Because **Bix** did so terrible in his studies the folks thought it would be wise to get him out of Davenport. The reason for his lack of interest in studies was his love of music. He was sent to Lake Forest Academy outside of Chicago. This transfer was not wise, because of the many musical temptations in Chicago.

Lake Forest has been called "a community of secluded, park-like estates, perhaps the most exclusive of Chicago's North Shore suburbs." Two posh and expensive prep schools were located there: Lake Forest Academy for boys: and for girls, not far away, Ferry Hall School. Lake Forest Academy was established in 1857 and by 1921 had become one of the foremost schools preparing students for Eastern

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colleges. In 1974, Lake Forest and Ferry Hall merged to become a co-educational school.

Contrary to printed reports, Jean Harlow was not attending Ferry Hall at the time of **Bix**'s stay at Lake Forest, but was a student in 1926.

Bix enrolled in Lake Forest Academy as a member of the Lower Middle (sophomore) Class. **Bix** was assigned a room in the East House dormitory. Total enrollment for school year 1921-1922 was 129: 27 in the Senior Class; 46 in the Upper Middle Class; 31 in the Lower Middle (**Bix**'s) Class; and 25 in the First (freshman) Class. The faculty consisted of John Wayne Richards, headmaster (1913-1941), and 12 instructors.

Sept. (undated)—**Bix** wrote home, the envelope is missing.

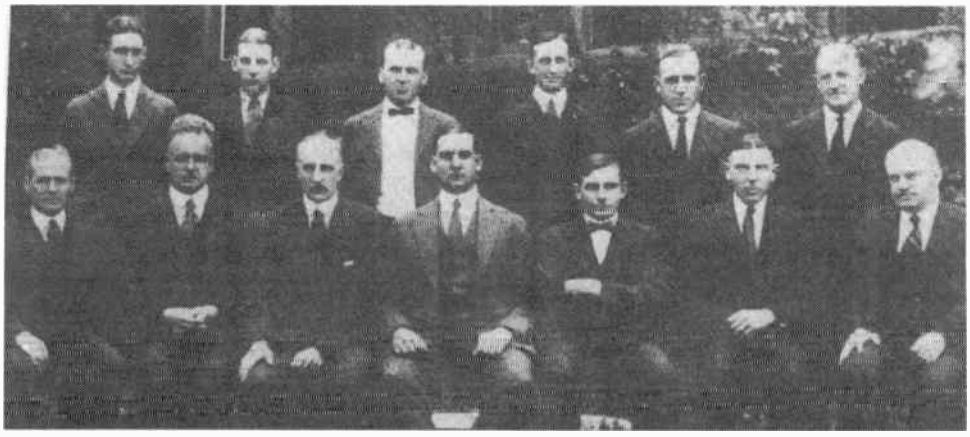
Dear Folks,

Just a short note asking you to send my football clothes out immediately as Im out for football & also tennis I'm playing quarter [back] **so far on the orange team it sure is stiff grinding. We have a college coach.**

I had a physical & medical exam last night & I was perfect in every respect & there was about 50 respects. He took my heart test, blood test, respiration, feet etc & I'm physically perfect with a healthy general appearance. Tell Sis to come & get me at Lake Forest Sat afternoon about 4 00 thats after football. Well don't forget & send them P.D.Q.

Much Love,
L. B. Beiderbecke

Sept. 10 (Sat)—**Bix** picked up at Lake Forest by Mary Louise.



Lake Forest faculty in 1921-1922 school year. (L-R) (back row) George Sisler (History); R. P. DeWeese (Spanish/French); John Cummings (Registrar); John Phillips (English/Latin); Hugh Hotchkin (English/Mathmetics); Ralph R. Jones (Physical Education). (top row) Theodore Gould (English); Richard Paul Koepke (French/Spanish); Edmund Rendtorff (Senior Master); John Wayne Richards (Headmaster); John Roads (Mathematics);Arthur Edgington (Latin); E. L. Milne (Mathematics). (Courtesy Julian S. Merigold).

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Sept. 12 (Mon)—**Bix** wrote to his folks, addressed the envelope to: Mrs. B. H. Beiderbecke.

Folks:

I forgot to say that I want my cornet P.D.Q. as I want to work-up a good lip and as I everyone else is practicing on various instruments I may as well have mine here and besides there are chances for good jobs at Evanston or North Chi. suburbs as 'Wally' the drummer knows every dance manager around & on Sat nites with Mr. Richards permission we'll play some jobs & get some welcome dough.

A lot has happened since yesterday so I may as well say some more as this is recreation hour & nothing to do but play—that sure is getting on my nerves as every time we strike a note The entire Lake Forest Academy comes over from all ports to listen in & believe me we can't practice, they're always suggesting numbers to play which we play to be good fellows. I sure get tired of playing concerts.

Mr. Dick made a talk on muckers who are low enough to hike out in the wds and shoot butts & believe me I felt like I'd never smoke or be bad again—it sure made some individuals creep. By the way 3 fellows were slipped the hooks today for smoking & I marked them as muckers the first time I saw them. I walked to town with one about a wk. ago & he offered me a cigarette and said "it sure is soft being at a wd. of honor school, not?" (he had been at Culver). I didn't know whether to smack him or just let him go & ignore him—I did the latter. Really folks I didn't know what the word of honor meant until I came to L. F. A. & heard Mr. Richards opinion of it. When he's riled up he calls them thieves, muckers, degenerates and words that would make Webster swallow his teeth with envy. Well these fellows are out & the school is better off & I believe I can say that it is sifted down to real fellows now. don't think I'm feinting purity etc. but I'm sure strong for honorable fellows. Ill sure learn that & I hope more & By the way 1 fellow got bounced for talking to a town woman of questionable character some school what?

I received my tennis racquet & much to my surprise they sent me a new one—pretty nice what? I sprained my thumb on a tackle today (not serious) so I won't be able to play F.B. tomorrow. We scrimmage every day.

Say folks please send with my cornet, some pennants, I'm the only room in the building that doesnt have any & thats all I need to be fixed up O.K. and I sure would like to buy a Lake Forest pennant as I'll always want it. Sis said something about cookies. Well sis don't be bashful, no matter how much I eat I'm forever hungry here. no kiddin.

Please dont forget these things 1. Cornet, 2. cleat shoes, 3. pennants & some of sis's H.M. [home made] **candy or cookies (if not inconvenient).**

As Ever
L.B. Beiderbecke

Sept. 15 (Thu)—The "official opening day" of classes.

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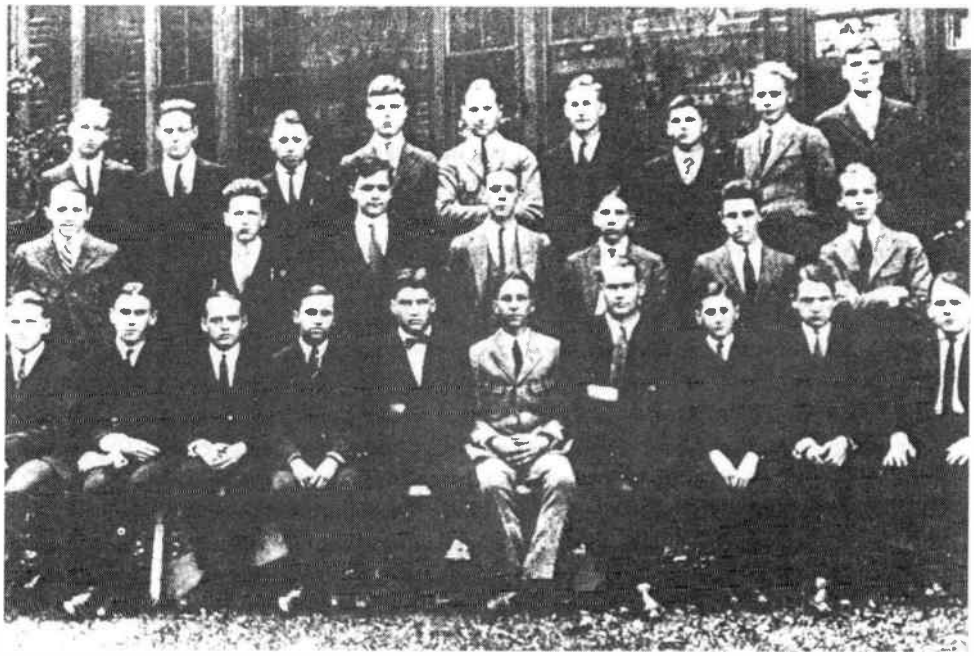

Enrolled at Lake Forest Academy as a member of "Lower Middle" Class. ***Bix*** *standing, middle row, far left. (Courtesy Julian S. Merigold).*

Sept. 16 (Fri)—**Bix** wrote to his parents and addressed the envelope to Mr. B. H. Beiderbecke. He mailed it Sept. 17.

Sept. 16/21. Friday Afternoon

Dearest Dad & Ma,

Well here I am tickled to death with the school. I had a funny coincidence, while on the train I met a kid & I said gee wouldn't it be funny if we'd be room mates? well we are. He's a southern Kid A-l—good looking—brot a victrola which is going like hell and distracting my mind Also there is two other boys waiting for me to go down town so don't be alarmed at this letter.

I am going to finish this so I can mail it in town.

I bought all my books & got straightened up in schedual after working all day. I'm taking Eng. History, Eng. 2nd year, Physiology, Geometry, Spanish. I couldn't take Chemistry mother until next year. I just finished 3 *hrs* of hard study on a wow of an assighnment for the lst assignment. Outline a couple of chapters on the Geography of England—whew. Believe me I going to stick, I am beginning to take an interest in the work.

Believe me you won't see any more of this paper as it costs $1.10 per box, its merely to show you what kind I bot. I know you wont mind if I don't use it on you.

Mom, you know how I needed a pen—well you said we'd by a fountain pen but we forgot it so I bot one here I tried it out & it's a wow. the

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one I'm using it writes so easy that it will print an inch from the paper Im fully supplied and have everything fixed on the table so cozy—it's really a pleasure to study when you are equipped with everything. You can't pay for it they charge it & send bill home.

At the table I've had the honor of sitting with Mr & Mrs Richards and two seniors, another Bo jack & I and despite the good meals I nearly starved to death being polite and trying to act inferior to the seniors but am over that entirely owing to the open, frank and swell manner of Mrs Richards who is continually joking & asking me questions & Mr. Richards a big peach has only one thing to worry about that the boys at his table don't starve. He made an opening talk which was brief & to the point & up to Marshalls ability. [Marshall was the principal at Davenport High School.] **He certainly is nice to me He has a good looking son not his. his wifes first husband's son. who is nice.**

I've met some dandy people & fellows who are sure go cat and full of pep. Last night we (bojacks) were made to line up for the initiation of the bojacks we were called up and marched into the gym when we arrived in there 80 of us—more than old men. I was call over We were lined up when the senior pres yelled "Beiderbecke", I immediately lost my hair, he said you play the piano don't you? I said yes reluctantly, thinking Id play a solo. 3 other men were called banjo, sax & drums. [Sax player was Samuel Sidney Stewart, Jr. The October 4 issue of the school newspaper remarked on the event. "Music was furnished by Beiderbecke's King Three of Syncopation."

Well we got all ready & much to my delight these guys are wonderful all played at summer resorts etc. Well we got out of the initiation & had the time of our life all of us tickled that we've found each other and many thanks to the seniors who organized us. here we four saw the whole initiation & got out of it—pretty soft huh—This orchestra is A-1 best I've ever played with & we will play in East House every night—the boys are hysterical with joy—same here, pretty lucky I claim.

This place is sure beautiful I'll claim—The saxaphone player & I were walking down sheridan rd. when we were picked up by some daughters of Jesus from Ferry hall Sweet God what knockouts. Well Ill claim I'm here for good. Well must study.

Received trunk—very complete. thanks, please send all pennants I have—my kid room mate has about 30 in his & my room & I want mine to make it better—were sure dolling up the place. Im sure going to sleep tonight because we were all dumped out last night and beds all mussed up by seniors. so I had to sleep on floor most of night but it's all over now. God I'm hungry so Im going to close there goes the dinner bell.

Will write more later.

Much Love LBB.

P.S. Tell sis to call up & I'll try to get off so I can go with her, send her my love.

P.S. 2 Tennis Tournament starting tomorrow

Bix in his letters, referred to Samuel Sidney Stewart as Steward or Stuart. They are all the same person.

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Julian S. Merigold (8/28/73):

As I recall, there were about 13 tables, seating 8 students and 1 faculty member. Mr. Richards was at the far end of the dining room. He often was one of the last to enter the dining room with the result that as he passed those students with their backs to him, he could good-naturally and would suddenly seize an unsuspecting student (who almost had a heart attack) by the back of the neck. He was a great leader and a fine friend.

Sidney Stewart via John Davis, *Flint (MI) Journal* (10/11/64):

Bix was usually described as shy and introverted. I remember him as being extremely witty—tending to run toward sarcasm. He was extremely extroverted with a keen sense of humor. He was intelligent and a good athlete.

But his primary interest was playing that horn. **Bix** was not a good sight reader, but was a great chap to improvise. He could sit down with a band and play a piece he'd never heard before after the first chorus.

Our common interest in music resulted in our being close friends. We spent many hours in the dormitory room hunched over a portable record player. We not only listened religiously, but played our horns (I played a C-melody saxophone) along with every jazz record.

Sept. 17 (Sat)—First tournaments after **Bix** joined the tennis team. Events may have been cancelled due to the rain storm.

As in previous years, a parade was held this date to mark the end of the initiation of the Bo-Jacks (incoming students). The Old Men (Seniors) used Remsen House music room as a dressing room, fitting the new students in various forms of clothing, and painting the faces of the Bo-Jacks in colors or charcoal.

The parade, which started at noon due to early rain showers, marched from the school grounds to Ferry Hall [the coeds were referred to by the Lake Forest students as Ferries. An endearing nickname], to the music of jazz tunes from the southern band made up of musical Bo-Jack's, and the call of the new men. "Bo-Jack! Bo-Jack! E. Yi. Yo!"

The procession produced performers from their ranks, which amused the coeds. They produced dancers, a trained dog act [five of the younger Bo's], and a Spanish cavalier with songs to serenade the girls. The Bo-Jacks received a yell from Miss Tremaine's girls and the parade continued back to the 'Cad where another picture was taken by a Chicago newspaper. [an earlier photograph was taken by a different Chicago newspaper and neither photo has surfaced] The Bo's were read an Edict and then were hustled off to the showers.

Charles "Burnie" Beiderbecke (6/13/60):

It is true, **Bix** was quite a good tennis player. He won the Davenport Outing Club championship one year. This tournament was open to Tri-City members and their families only. Up until just a few years ago, I had the cup he won, but where it is now is a mystery.

Sept. 17 (Sat)—**Bix** wrote to Burnie & Sis and addressed the envelope to Miss M. L. Beiderbecke. He mailed it Sept. 19.

Saturday morn

Dear Burnie & Sis,

Just received your letters I don't know how long yours has been in my box Burnie but I've been so busy I couldn't get to it. Even our recreation hrs are taken up for pep meetings etc and we're just rushed to death. When we just settle down to get our rooms cleaned up after a long hard

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day the lights go out then we lay awake waiting for someone to come in & raise hell with us with wet towels and the etc. consequently my trunk and everything is still lying around in my room. This afternoon is the big parade & I'm going to lead with the saxophone player drummer & banjo player. I'll play someone's cornet. All the Bo-jacks march to Ferry hall & sing, speak pieces, & dance dressed up like bill posters.

Burnie, you know, before I came up here I didn't take much stock in myself because before when I was determined to study in D.H.S. [Davenport High School] I just couldn't stay with it but L.F.A. is sure different—Pep. God what spirit these boys have and theyre real boys too. I'm glad to say that I'm studying hard and more enthusiastic than ever which is sure a surprise to me as I could never stick to a thing before.

The Lord knows I have enough study periods, besides the ones during the day we spend 2 hrs. after supper from 7:40–9:40 & at 10 lights are out & my house is about a block from the study hall. Here is my schedual—what do you think of it?

Exact Copy

name L B Beiderbecke			Class-Lower Mid			
Hours	Mon	Tues	Wed	Thurs	Fri	Sat
8:05	every		Chapel	Day		
8:25	Study	Eng. His	Eng. His	Eng. His	Eng His	Physiology
9:20	Pl. Geom	Eng. 2nd yr.	Eng	Eng.	Study	Eng.
10:15	Spanish	Spanish	Spanish	Spanish	Study	Study
11:10	Study	Study	Study	Study	Study	Study
12:05	Study	Physiology	Plain Geom	P. G.	P. G.	P Geom.

I sure get enough study periods not? I ought to get my wk because thats all I can do. I sure have made a bunch of friends here. I'm not a bit homesick. By the way thank sis for the clock & callender—it sure comes in handy—& if you don't mind send me all those Dixieland Jazz records I ordered if they're there because my room-mate has a victrola & also send pennants

Tell mom not to forget my wrist watch as there are no clocks around & I sure need it.

It's raining today so I cant play tennis—everyone plays here. By the way Burnie I haven't touched a cigaret or tobacco in any form size or shape & *don't want to*—simply because there is no one blowing it in your face & tempting you. You don't realize how easy it is to lay off until you go where no one smokes.

We had a recreation hr or two yesterday so about 10 of us all went over to Ferry hall & saw some ladies we then went down town & ate. This certainly is a beautiful place. it's all trees & shrubs—I haven't seen any houses yet. Well theres the Bell.

We just arrived from the parade which I got out of as I had to play drums as we couldn't get the cornet in the head of the line. Gee That's pretty soft—not? Bill Kimball took my picture & one of the entire

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gang. The picture of the L.F.A. Bo-Jack parade will be in the tribune as we posed for a tribune & Examiner photographer

It's Sat nite tonight & there will be movies where the sax, Banjo and I have been asked to play between films.

East house is wild because all of we Bo-Jacks musicians lit in their house & they're bragging all over the place. This evening we just started monkeying around after the parade & in 3 minutes we had about 30 fellows around us. They sure are wild about us. These other fellows are sure great, real musicians. I sure had a great time today—just sat and beat a drum & watched the girls who were seated out on the steps at Ferry Hall watching guys make fools out of themselves—There sure is a bunch of beauties in that school—We were blacked up with lamp black and we washed from about 5:30 after we played for the boys, until the dinner gong rang. Then my room-mate and I were locked in our rooms as the doorknob fell outside so we out the transome (sp) and went to the mess hall thinking we'd be barred out as it was about 6:30, well everybody was coming out. when we got to the table The rest excused themselves & Mr Richards arranged to have us fed as he knew how hard lamp black was to get off. Well we partook of noodles, spuds & gravy, breaded pk chops milk & ice cream for supper. This morning we had eggs (2) Toast, coffee or milk & ½ cantalope—Steak & trimmings for dinner aint that the berries? And I'm feeling like a million bucks because it's such regular habits etc. asleep at 10 & up at 6:50 & I get up easily too.

I sure had a wonderful time in Chi & in regard to the music you heard. That's Faite Maribores [Fate Marable] bunch who use to be on the St. Paul [Riverboat]—The talk of the river—why I tried to tell you about them—I heard em in Louisiana Mo.

But they can't carry water to Al Tearneys new nigger bunch at 35th & State nor at the sunset or entertainer [See below for explaination] boy theres some real jazz niggers. Dont think I'm getting hard Burnie but Id go to hell to hear a good band so I made all these places in one nite with Kim Burr & his bunch.

They have a pretty good foot-ball team here—some fast men & hard.

Gee I'm getting kinda shaky because I'm going to have to play up on a small platform in the chapel when the movies are on—By the way they're showing Huck Finn slightly behind time but very welcome nevertheless as it's a change in that same old routine. Burnie you don't realize the routine I have. Rising—Breakfast—Chapel—study recitation etc. dinner meetings supper study—rest & Bed again so we'd look forward to a train passing thru.

The banjo player (a millionaire) & I have cultivated the acquaintance of 2 knock outs who took us for a ride in a stutz the other day. They're from Ferry Hall—Gosh theres the Bell will write lots more later—Much Love to all— Bick

How did mom arrive?

[sideways in the margin]

P.S. You are right about John Sis. It's all right to be nice but to advertize the same is quite disgusting to my estimation—am I right?

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Bix obviously lost no time in exploring the extra-curricular educational opportunities—his "conservatories"—awaiting him in Chicago. He mentioned some choice venues: the club at 35th and State Streets that Al Tearney owned. This is probably the Grand Auto Club at 35th and Indiana Street. *The Chicago Defender* newspaper, on May 26, 1923 offered a glimpse of the club in their article: "Al Tearney's Pest Hole. A hangout for gangsters, pimps, and prostitutes, has been ordered closed by Mayor William Dever." As the school year progressed, **Bix** had access to the Sunset, one of the more popular "black and tan" clubs on the South Side, located at 315-317 East 35th Street corner of Calumet; and the Entertainer, at 209 East 35th Street. Other spots of jazz were: the College Inn at the Hotel Sherman, where Isham Jones played; Lincoln Gardens, 459 East 31st; and for food and music, the Blackhawk Restaurant, 139 North Wabash Avenue. Charles B. Beiderbecke was correct when he regretfully mentioned "the many musical temptations of Chicago."

Frank Quartell via John Steiner (9/4/59):

The first time I met **Bix** was in 1921. I was playing in the band at the Edgewater Beach Hotel. **Bix** came in with a group of some of his musically excited pals, who haunted the bandstands at the time.

Bix told me he played a little piano and demonstrated with some honky tonk playing on the backroom instrument. **Bix** said he'd like to play cornet but he felt inadequate in reading facility and technique. He asked me if I might teach him, but I wasn't interested in giving lessons. I did show him some tricks for manipulating mutes and cups, for which I was known and resulted in making me the highest paid hornman in the region.

Sept. 19 (Mon)—**Bix** wrote to his mother, mailed it Sept. 20.

Monday -

Dearest Mother,

Well I received your postal & Lord knows I've written about 5 long letters to the family as you probably know—How did you get to Netties without anything happening? Well mother as Ive told everyone in the family, I'm nuts about the school & now that the Bo Jack activites are over & I am on a par with everyone & having the time of my life—but gee I had it soft on these initiations just playing, why that was fun.

Im sending this letter almost after sis's letter maybe you'll get it at the same time as the mail is uncertain in getting out. Mom I don't want you to think that this is a demand letter but nearly all the boys have a beautiful table cover an orange & Black one that is about 4 ft square it has orange borders & a black center & has Lake Forest all over it & 'Caxy' insignia in the corner, they sell them at the 'Gym' store & they're $3.00. Also they have those heavy wollen sox for $1.75 with clocks Purple clocks green & red ones just the kind I was telling you about in Chi at which you retorted they are 4 something at which I swooned Really mom it's worth it—All the boys are going to wear brogues oxfords with these sox—they are giving them to us wholesale—thats all I want to buy mom please answer which one of these things I can buy & if I can buy both don't think you'll hurt my feelings to say no mom but really they are the berries here every real fellow has one

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(table cover) & they'd do as pennants or table covers in the future. Also mom, if possible & if you aren't using that reading lamp of dad's send it & the curtains & the money for the watch really I sure am tickled about the watch because I'm continually asking fellows what time it is & I want the lamp for studying purposes in my room & if possible send up an old bookcase—anything that would make a fellows room cosy without costing anything (bracket for books). [**Bix** drew a small picture of a shelf ie.,a "bracket filled with books"]

My studies are O. K. so far owing to the great number of study periods & next wk. I'll rate studying in my room instead of study hall at night from 7:40 to 9:40. That is a privilege that every one gets who passes in everything for a wk.—we have exams every day but they're not hard because I study. thats All I can do to keep alive. This is just following supper & I sure am full of steak—shoe string spuds, ballies and tomato soup with crackers & pie & canned pears. God what meals they have here.

Most of the boys here are wearing high woolen sox with golf pants & white & brown sport shoes, those we saw at the hub & a lot wear just suits like mine.

There sure is a bunch of good looking girls running around here, & it is a very beautiful place—home & estates etc. I haven't seen Marie Sweet yet but I'll look her up as soon as I have a moments time.

Mr Richards & Mrs especially is a peach. I eat with them & she is from the South—real good looking & full of fun so is Mr. Richards I know I'll like it here.

By the way you can charge all of these things to the bill with the book, but I won't buy until O.K.'ed by you. I won't need a sweater as I intend winning one in either foot-ball or tennis one of the two—I had a date to play today so of course it rained so I absolutely refuse to accept a tennis date until the sun is shining & not a cloud in the sky.

This is a wonderful experience for me. The East House my house is just like a Frat house We gather together & sing and every one & his brother gets a saxaphone about twelve in all & I play the piano & my band starts playing & all these sax's start tooting why it sounds like a fleet of pop-corn wagons—just 2 of them can play & they're in our band—Well mom write about those sox & table cover & if possible send a small bracket for books & the lamp & Ill be setting pretty-good I like this life—I'm figureing on quitting smoking for good but I s'pose Ill falter when I smell smoke—you ought to see how some of the rooms are fixed up—thats why I'm enthusiastic over getting those things & believe me thats not all I want but that doesn't mean anything—well Mom I'd sure appreciate a letter from you.

All the love in the world—L.BB. L.F.A.

Sept. 24 (Sat)—Lake Forest Academy 47—Great Lakes 7 (practice game). **Bix** wrote to his family and addressed the envelope to: Mr. B. H. Beiderbecke. It was mailed on Sept. 30. The back of the envelope said: Return-Lake Forest Acdy/Lake Forest, Ill.

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*Lake Forest intramural football team. **Bix**, front row, third from right. (Courtesy Julian S. Merigold).*

one Sat evening.

Dearest Folks,

Well I'm still crazy about the school but all I have to say is that it sure is a grind—gee why didn't I think of that in H.S.. [High School] **D.H.S.** [Davenport High School] **is like kindergarten compared to this—for the last week Ive been studying like I never studied before and when they give you lessons they sure give you a lot ie Thursday I had 4 theorums to learn—a 1000 wd theme to write, an outline on 4 chapters of English History and 2 vocabularies for Spanish. The best fellow I met here (senior) Russell Coleman encouraged me when I told him the school was awful fast for me & he told me that at first they made it a point to wk. all the Bo's to see what they are made of etc and he added, much to my interest, that they** [**Bix** printed '**Two**' at top of new page.] **would let up pronto after the first month only he said "work as you never worked before". He also said that it was the best & hardest prep school in the country and that anybody could enter any school if they could say "I graduated from L.F.A." But strange to say I love L.F.A. & wouldn't leave it even if it was your will that I should—no, I'll take that back, but really I like it—I'm playing ¼ on the orange squad & cleaning up in tennis. I kick & pass for the team & sure look forward to 1:00 oclock when I can go out & rub my nose in the dirt. I have been changed to a single room (100% better) as two bros. kicked as they weren't together so Mr. Dick asked me if I'd like to change at which I answered in the** [**Bix** printed '**Three**' at top of new page.] **affirmative as I'd rather be alone especially at 1st as I want to study more effectively In regard to my studies I think I can safely say I've at least passed in every thing so far but it sure requires work to stay with it so help me God. The varsity academy team is the best around—hasn't been licked**

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for 8 years & also in basketball & track it hasn't—all the boys are post graduates & real atheletes.

We romped on the Great lakes team 47 to 7 today & beat the LF College in a practice 31-0 Can you beat that Burnie.

I received Sis's sweet letter & will try to follow her advice, needless to say I have so far. Sorry she couldn't meet me. By the way I just arrived from Chi where Russ. Coleman & I went intending to see Wm. Tilden ["Big Bill", world lawn tennis champion. **Bix** printed '**Four**' at top of the new page. Alongside of the word Four:] **(Tonites Sat so we have movies & I have to play.) play tennis but as it rained we were out of luck so we went to the palace—a peach of a show—as 'Russ' doesn't smoke I didn't so I still have a clean record. We sure had fun tho.**

Russ had a drag with Mr. Dick so I count on frequent trips & as far as the expense goes we dont spend a cent. I went up with 1.65 & now have 1.00 Russell C. is a h.back on the varsity but has a charles horsie so as a consequence is unable to play. Tell sis to be sure & come up & to look me up. & if you haven't sent my football clothes & tennis racquet please do so pronto as I sure want them. I cant do anything but break a neck in old clothes in foot-ball—& by the way mom the curtains are the same measurement & please send the T. cover.

With all the love in the world I'm L.B.B.-

son or brother respectively

[sideways in margin]

I'm going easy on that ten $.

Five Chicago vaudevillians opened the bill at the Palace the day **Bix** attended. Comedian Joe Frisco; Wilfred Du Bois, who styled himself as a "Jongleur Superior"; Nora Norine, vocalist of "Rhyme and Rhythm"; and "Doc" Barker, the "Lightning Change Artist," (who appeared in "Flashes" with Polly Walker and the "Dancing Demons,": Bud and Jack Pearson).

Leading off the second half of the program were Moss and Frye, with their cross-fire talk and songs; Al Wohlman, vocalist. Closing the bill were Van Horn and Inez, whirlwind roller skaters.

c. early October—Jimmie Caldwell's "Jazz Jesters" played weekend dance at Lake Forest Academy. **Bix** sat in on cornet.

Personnel: Don Murray (tsx); Jimmy Fallis (cl); Jimmie Caldwell (p); Chuck Cheney (bj); Virgil Leech or Harry Gale (d).

Oct. 1 (Sat)—Lake Forest Academy 69—Riverside High (Milwaukee) 0. The coach is listed as Ralph Robert Jones. Chances are he coached all varsity teams, the year around.

Oct. 3 (Mon)—**Bix** wrote to his mother, mailed it Oct. 5.

Monday -

Dearest Mom,

I received your letter of Wed. the day I send one to you and I've been so busy trying to atone for the bad start I made, and I believe that I have succeeded, that I didn't have time to answer it. Yes mother I think

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I can say I've atoned for my hard luck at 1st as the 1st 3 classes I went to this morning I found that I had acquired the hard earned 'C' that is given to every boy that bridged the percentage of 60 .

Mother, in all sincerety (sp.) I can say that I never knew how much 60 was until I got to L.F.A. The mark 60 at L.F.A. is the same as 80 & 85 at H.S. and the passing mark there was 70. As a matter of fact mom, 2 fellows were all packed to go the 1st week because they couldn't stand the gaff and they admitted it but the student council talked to them & told them that it was customary at first to wk the fellows so that they would get hardened to work and stand the gaff of work thru L.F.A.

Ill admit I was taken off my feet at first with assignments and Ill admit I had blue spells & I wasn't alone, but I was consoled by Russ Coleman who is a friend indeed, but now I'm used to it and I'm sure of success. The work is hard and you sure are tied up but I believe it will do me good & my absence will make you appreciate me the more.

I think that I passed in another study but I know I didn't pass in Eng. History because I studied the wrong lesson and he sprang a test on us that knocked me over. But I'll sure come back strong in that. I have *3 'C*'s & 2 'd's & *no 'E*'s. Ds in E. His & Physiol, not so bad what? I'll sure bring these last up.

1. Mom please send Vera's picture as soon as possible and also may I buy a L.F.A. pennant? (These are answers to your questions.)

2. As far as college wk is concerned we study college books in L.F.A. so K. V. [Kurt Vollmer.] has nothing on me.

3. I usually play alone or with Stewart, a banjo player. & occassionally the drums and saxophone plays with us. it really isn't the same twice in succession when we play. 4. In regard to eating at Richards table. We all get moved every 2 wks at first in order to become acquainted all around. 5. Art Gude probably has my records now as I asked him to hold them for me. 6. Ill write to Kurt as soon as possible—it's impossible now but within the week—Ill let you know. 7. I always wear my checked suit except on Sunday & Mrs. Richards birthday. 8. In regard to jail-some nuts call our worthy super-maestro—Warden Richards 9. my room is facing South if it was facing north before. 10. Red Bohnsen & I are the best of friends and he asked me if we couldn't be pullman mates home Christmas, the 1st day I saw him. Billy Kimball was A-1 to say that and he sure isn't disliked around here himself. 11. Mom, in regard to no smokee *that* is one thing you wont have to worry about if you do, everything else as I have entirely lost my craving for 'em. 12. The sun. nite movie is down town—but we're due back at 8:50 which necessitates much speed as from 6:40 to 8:50 isn't much time. Mom I certainly think we'll win the case but I'm not going to bragg I'm going to take great pleasure in showing the unbeliever that I'm made out of more 'n he thinks—hows that Dad?

Mom can I go to town with a bunch Sat—no game—so were all excused on absence permits—if so send a dollar or 2. Got a contract to play all summer in the Ozark mountains at a famous summer resort and it means $50 a week and a world of fun as 'Wally' the drummer knows the place & we're all set for the big job. besides there is 2 fellows that live right near the place in Arizona & they say it's the swellest

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place in Arizona—I'll talk it over with you Xmas. We beat Riverside H.S. of Milwakee to the tune of 69 to 0—the second team could beat Davenport H.S. they played in the second half & scored 19 points to their 0. Bring on your team Burnie—I sure could clean up some easy dough on this team because they are unbeatable But you can't bet here.

Burnie you probably heard of Jones who coached Ill. (Champaign) 2 yrs ago. well he's coaching us—He writes books on football & basketball & believe me when you get on a team he's coaching your a F.B. player.

When I got here I weighed 137—I now weigh 141 and I have a good complexion & a slightly fuller face which certainly got thin at last.

I've taken your advice mother and layed off tennis because a foot ball player is appreciated more now than a tennis player because it's f.b. season.

Next spring I'm going to step out and clean up in Tennis—right now there is a guy from Hollywood Cal. that wields one of the hottest tennis racquets I ever saw I can beat everyone but He & Mr. Edgeington—A big husky master that's played all his life. I beat him once but thats all. Next yr. I ought to make the team as this guy will be gone back to Cal.

Next week is 'calling night' at Ferry Hall and I've a bid from some unknown girl so I guess I'll go just to look it over. I sure hate blind dates but it only last until 10:30 so I may as well take a chance.

I eat very heartily & have no trouble getting up in the A. M. in fact I can't sleep later than 6:50 which has been proved on Sun. As you are allowed to sleep until 8 but I wake up every morning at 6:50 exactly—gosh I'll be eating breakfast and every thing with Dad when I come home—Well momie have faith & We'll show the old gent.

Love to you & All—Bixie

[Alongside in margin]

P. S. If I can go to a show with the bunch in Chi. please send me $2 just this time as Mr. Richards said that it would be our only chance as it's the only game played out of town -Send it by Sat.-if possible & write if I can go. (not to Richards to me:)

Oct. 4 (Tue)—*The Academy Spectator* (school newspaper) listed 8 rules to be rigidly observed at all times by incoming students, known as the Bo-Jacks. Guidelines established by the old Seniors of the school.

1. Bo's should not go off campus without hats and coats. Sweaters should be worn under coat but not without. When a sweater of another school is worn, the sweater must be turned inside out or the monogram placed on the back.
2. All hats and caps should be removed in Reid Hall especially, but also in the other buildings. Whistling and roughhousing are not allowed in Reid Hall. Bo's should keep to the sides of the corridors in Reid Hall.
3. Old men are to be first in absence lines, cut lines, bookstore, gym store, tennis courts, mail boxes, showers, drinking fountain, and telephone booth.

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4. Bo's are not allowed to wear derbies, spats, or fancy vests, or to carry canes except on Sunday or Mrs. Richards' birthday, and other special occasions.
5. Bo's should not precede old men through doors, and when possible should hold them open for old men.
6. Bo's are not to have extra butters at the tables, nor are they to put sugar on their bread.
7. Bo's are not allowed to go above the first floor of Remsen (unless you live up there) without the permission of an Old Senior. Seeing the nurse is an exception.
8. Bo's must pour water at the tables before meals.

Anyone found disregarding these rules will be dealt with by the old Seniors.

Oct. 8 (Sat)—Lake Forest Academy 7—Milwaukee School of Engineering 20.

Oct. 12 (Wed)—**Bix** wrote to his father and addressed the envelope to: B. H, Beiderbecke. It was mailed Oct. 17.

Wednesday afternoon

Dear Dad,.

Nothing new has happened but I'm working like—trying to keep my marks up and bridge my other two at the same time which certainly is not what some think it's cracked up to be. I started by saying to myself—well I guess Ill lay off my strong studies and work on my weak ones and before I knew it my English and my Spanish had dropped so I returned to them with renewed vigor and managed to bring them up after getting two one hundreds and one 97 in Spanish and-a 94—85 & 73 in 3 daily English tests. Believe me dad you can put your work down so far in one day that it takes 4 days of 90s or 100s to regain the old mark—i e.—The other day I got 27 in a Spanish test and it took me three days to bridge my passing mark—60%. This morning I got 98 in Spanish and 100 in Geometry—So far I average about 95% in Math. due to 2 tests in Spanish which I drew 27—36 on I brot my grades down from about 80 to 60-or there abouts I have so far raised my Physiology to 'C'. and I'm sure wking on Eng. Eng H. the latter which is my hardest subject.

Dad you've probably received a notice of a censure given me because of an extra cut. Dad please don't be alarmed as it is the only one Ill get & That is because I wanted to see Sis in Chi. Here is the detail—I secured a 1/2 absence to meet Sis and I attended all my classes but the last one which was not held because the teacher (assistant coach) was out of town with the team. Well nothing had been told me about it and after sitting in his room for about five minutes I remembered he went with the team. well pop instead of going to the study room I went right over and got my hat and coat and left for an earlier train and congratulated myself on having such good luck. Well Dad on the train one of the boys told me (after I had told him of my good fortune in getting out of Geom) that I was due to report in the study room which preceded a great raise in my temperature. Well the result was that I was given a censure which is given everyone who cuts twice. All I want to say is

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don't be worried because it doesn't mean anything as one will do no-one any harm and I swear it is my first and last censure & unintentional at that.

How is Oma [Louise Beiderbecke] **dad? I have a letter written and mean to send it to her as soon as I can bum a stamp. Is the family all jake. Tell Burnie that I'm for him in regard to the Saxaphone and Im dying to get home and play with him—Sis says he actually plays tunes on it and gets away with it. By the way I have an invitation to accompany two fellows by name of Patterson to a big thanksgiving dinner at the Black Stone and lodgings at the Hamilton Club in Chi.**

I had luncheon at said club with them just before I met sis at their invitation—they insisted and of course I refused. The dinner was great and on passing out instead of giving the waiter about $38.63 he signs his name at the clerks desk. As soon as they found out it was J.M. Patterson Jr they all bowed and acted silly. His dad belongs to every fashionable club in the country and has about $5.68 for every tree in Canada. Well dad I haven't anything more to say except have faith & I'll bring home the bacon.

Much Love,
L. B. Beiderbecke

Julian S. Merigold (8/14/73):

The Patterson boys **Bix** was referring to were from Putney, Georgia: James McCready Patterson Jr. and John Watson Patterson.

Charles "Burnie" Beiderbecke (undated):

I wondered if I might have any musical talents, so I borrowed a saxophone and practiced. I soon decided I was not meant to be a musician.

Oct. 15 (Sat)—Lake Forest Academy 22—Notre Dame Freshmen 0.

Oct. 16 (Sun)—**Bix** did not play varsity football but quarter-backed the Orange Club team in intramural football games against the Black Club team. The Orange Club coach was Mr. George Sisler and the coach of the Black Team was Mr. R. P. DeWeese. Scores for the four games were: Orange 0—Black 6 (Roy Colvert intercepted a pass in the fourth quarter and returned it 40 yards for a touchdown); Orange 14—Black 0; Orange 0—Black O (played in a muddy field); and Orange 7—Black 0 (it rained several days before, and all during the game).

Members of the Orange Club, aside from **Bix**, included: Richard Bond (captain), Gerald Gibbs, Samuel Gross, Eusebius Garton, Charles Middleton, Leland Burchell, James Patterson, John Patterson, George Rockwell, William Hart, Richard Miller, Thomas Lansing, William Lonnquist, John Doolittle, William Hedges, Steven Ferguson, Edward McCabe, Charles Moore, and Richard Cody.

Prior to this year, the Orange team had won the series seven straight years.

Oct. 19 (Wed)—**Bix**, in Chicago, heard the Isham Jones Band in the College Inn at the Hotel Sherman.

Oct. 21 (Fri)—**Bix,** in Chicago, heard the Paul Biese and his Select Columbia Recording Orchestra at the White City Casino. He also heard the Benson Orchestra, of Chicago. All three were under the management of Edgar A. Benson.

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Bix and John Doolittle, Lake Forest, 1921. (Courtesy Phil Pospychala).

Getting to and from Chicago—about 35 miles south of Lake Forest—was easy. There was always the possibility of a ride with one of his affluent car-owning fellow students. Or, if that transportation wasn't available, two railroads provided frequent, convenient and relatively inexpensive commuting service: the Chicago and Northwestern Railroad; and the North Shore Line (the Chicago, North Shore and Milwaukee Electric Railroad), which ran all the way to and connected with Chicago's celebrated Loop.

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Oct. 22 (Sat)—**Bix** wrote to his mother, no envelope.

Saturday—

Dearest Chi—honn'

I just received your letter of (-) and was certainly relieved to find that one of you had at last answered my letter really mother every body is complaining about the mail here not getting out for days at a time & sometimes not at all when mailed at the 'cad' & I believe that it is true, when you state that you didn't get a letter from me for 12 days because I write an answer to every letter I get and I believe that that is enough, dont you? I wrote 3 letters to L. Ely [Lea Ely] **before I got an answer that stated he only received one. Please answer all of these and I will answer all of yours believe me thats not hard for you & it is also fair enough for you, not?**

So far I am above board despite the fact that I'm out of study-hall. I study while in my room—it sure is an improvement to the study-Hall in that you can eat cookies & candy etc and when you're through studying either go to someones room or receive someone for a talk or go to bed & not have to sit down for hours & hours at a time without any more studying to do.

Mother I gave Sis ten semolines [Simoleons-slang for "dollars"] **for the purpose of preventing any wear on her shoes and I know she will pay it back but just for safety first if she hasn't said anything due to forgetfullness or you haven't sent it for the same reason please do so pronto as I want to be good friends to everyone & they will appreciate the thotfulnes of paying back.**

Yesterday (Fri) and Wednesday I was at Chi. buying decorations and traps and mutes and things for the big dance on Hallowe'en and to think I was there two times on the school not on myself it didn't even count on my absences. I went with the sax player and believe me we sure had fun—We were allowed to stay out until lights—(10 bells) so we heard (Isham Jones, Wed, and Paul Biese yesterday & Bensons yesterday noon at the Stevens. we ate supper at our old standby—the "Great Northwestern" correctly known as the North American Restaurant & I ate my old favorite (filet of sole—tarter.

Each time I left, I left with the idea to see sis only (after the business was attended to) and each time I forgot to bring her address—can you beat that.

I called up every 'Masters' but the right one to find out from Aunt Net what her number was but I dont suppose sis would have wanted any more of me—did she tell you about the Morraine Hotel—the sweet thing—the only thing I regret is that I couldn't go on a party with her but believe me I'm satisfied -

This afternoon we play football with a small obsolete school (St. Viators) which doesn't count much but the boys that are laying for us are the Shattuck & the Culver boys.—their motto—above all mottoes is Beat L.F.A. I understand because we beat them back every year and they are no slouches and they always turn out a peach of a team which doesn't compare to this would-be university team of ours.—so

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we look forward to those games. Notre Dame Freshmen had one of the best teams I ever saw & we beat them 22—0 you can imagine the team—all or most all the boys 2 & 3 & 4 yr men & all stars individually. Tell Burnie to bring on his alumni team & watch his old ball game go.

Mam in regard to money don't think there is no place to spend it around here my Gowd there isnt a guy in the place that hasnt a bank roll that wouldnt make a greyhound sick at heart. There is movies & hair cuts and you really have to buy a lot of candy while not smoking—so if you ever get a few odd sheckles that wouldn't do you much good, why ship them out and I could share in a few of these little stunts—remember this isnt a letter that was written to appeal but it sure is a fact—ask Sis? That 1.50 per wk is about as useful as a lawn-mower on the sahara desert in Lake Forest Acdy. Mam I'm in earnest when I say I'll try & bring up my Eng. His but really He gives us as much for one assignment as all the other masters together which I consider unfair hence I do my others 1st & then get about _ of my Eng. His. done. but Ill try.

You can't realize how much one looks forward to Xmas here mam—the 2nd wk you're here you begin counting the hours. when you can get home to freedom and butts. In regard to thanksgiving I have been asked by these fellows to eat at the B. Stone [Blackstone] **with them if their folks come thru from Georgia to Chi otherwise to eat at the Hamilton Club with them but really if it's possible Id rather come home but I won't if you say no in the next letter. If your answer is encouraging I'll write you the particulars in regard to taking an absence—with the Thanksgiving absence—Tonite is Ferry Hall calling night & I drew a K.O.** [Knockout-a Ferry Hall beauty] **so heres to fun.—Hallowe'en we have been asked to play the school dance hence all the absences.—we will receive about 10 bucks a piece—swell, not? Its customary to ask the same girl that asked you to Ferry H. Well mam Im out of paper so I guess Ill send my love to everyone & close. Please answer soon. Much love L. B. B.**

[In the margin]

P.S. Tell Burnie to stay with the sax. until I arrive.

Oct. 22 (Sat)—Lake Forest Academy 35—St. Viator's Academy 0.

Oct. 29 (Sat)—Lake Forest Academy 21—Marquette Academy 0. Following the football game, the school threw an "on campus" dance. Originally billed as "Cy-**Bix** Orchestra." Walter "Cy" Welge, starting "center" on the Lake Forest Academy football team, had to be in bed by 9:30 and was unable to play the dance.

The *CAXY* (school yearbook) reported under Social Events, the October 29 dance: "**Bix Beiderbecke**, one of our 'home talent,' furnished the music which was declared to be unexcelled by his fellow students."

Julian S. Merigold (8/14/73):

Oct. 29, 1921, **Bix** and Cy's band played for a Lake Forest dance. They apparently grew bored with the correct and proper music and played a hot tune with **Bix** leading the way.

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They were on a small balcony just large enough for a piano and the small band. The dancers swung in a "forbidden" kind of dancing and "Big Dick" [John Wayne Richards, the headmaster] made a beeline to the alcove. The rest of the evening was pleasant and proper and uneventful.

Frank Norris via John Davis, *Flint (MI) Journal* (10/11/64):

Bix succeeded in obtaining official approval for his band and trotting it out for his fellow students. The result was pandemonium, as **Bix** and his gang really shelled out. It all culminated in the headmaster climbing the ladder to the balcony from where the blast was blowing, and clamping an official and officious soft pedal on the proceedings.

Oct. 30 (Sun)—**Bix** wrote to Mary Louise, no envelope.

Sunday

Dearest Sis,

I received your swell letter about two days ago but on account of the weekly tests in every thing and also preparing for the Halloween dance I couldnt eat or sleep let alone write you immediately—so please bear that in mind that you will never receive a letter from me at the end of the two wks.

I have never heard from Medke [Ralph Miedke] **but I'll write him or wait until I get home & nail him after a job because he really means well but at present is broke. He has the reputation of being OK in paying up. so Ill just wait.**

If you really want me home thanksgiving and if I can make some more jack besides the dance 'do' I'll sure come.—Sis old dear I have a very good memory for birthdays before and after they occur but as for remembering them on their day I certainly take the cake so all I can say is that I trust there will be so many more birthdays in your honor that I can get into the habit of remembering them so I can at least send you a card if I'm broke.

I'm glad 'mam' has a cook, tell her to take it easy and let Bridget do it all. Received your swell cookies which arrived just in time for me to take them on the train (part of them) to Chi where I went to get a drummer. I was sent by the school to get a drummer for our dance because 'Wally' was a football man and football men are in bed at 9:30. I went in 4 times last week just to get stuff for the dance. pretty soft, what? Gosh sis those cookies come in handy—tell dad to by a lot of apples or something & send it out because some meals are very frugal—but good & when they serve chops we only get one which naturally compels everyone to head toward the gym-store so if possible buy something wholesale like apples & send it out & then I wont eat so much candy—the box idea is A-1.

Sis I sure will try to sell your hankies and believe me I ought to Some of these dumbells would by anything just to soak their 'do' don't take that as a slam.

Please impress on dad that I certainly appreciate his $5 and will make it go a long ways & possibly I can give him a pleasant surprise on my reports in the near future. I paid the boy his $10 bucks which he leisurely put back with some more adult greenbacks which made the 10

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look out of place. I just came from church where we had communion. but it was customary for the 'cad' boys to march out before the refreshments which certainly was a diappointment to some individuals judging from the length of their faces.

It is raining like H- so I guess we cant't go walking with any of the fairies

I sure hope you get your job at the library Mary—I know you can do it—Well now that Ive answered your letter I'll proceed to tell you a little about the dance—I got an orchestra that is the best that has ever been at the Academy according to the boys and old 'ferries' that have been here to hear Bensons, Harvey and Husk O'hara! and Jimmey Caldwells and they all say it was the best music they ever heard let alone at the 'Cad'. I can say it's the best band I have ever played with People are still raving about it and we sure made a hit with the ferries. Even Big Dick came around with a smile on his face and said that we must expect to play all the dances as it was the best music 'Cad' has ever had which certainly was nice of him.

I got two fellows from Evanston, a piano player and a banjo player and a drummer from Chi & Stuart [Samuel Sid Stewart] **and myself played and the five of us worked together like clockwork and naturally we are going to get together and really start a band, as we just fit together. These fellows were formerly with Benson. I have about 10 offers to make lots of 'do' playing formals this Xmas in Chi and various Country Clubs & really I'm on the verge of saying yes but each time I think of home & the family.**

There is a great bunch of girls over at ferry hall & I don't know which one I like best & over half of them are K.O.s which is unusual but not many are better looking than Vera. But one little red head is leading any girl I ever saw for looks she is a beauty & a swell dancer and bright in school she is going with me to the F.B. dance. I sure drew a peach. I suppose I won't get to take her because I'm probably going to play.

We played Marquette Acdy. yesterday in about a foot of mud and beat them only 30-0 due to so much mud. next week is Homecoming for all the schools in Lake Forest—The college, LFA, Ferry Hall, the Kids acdy & Sacred Heart—I'm expected to play at a banquet and that sure is going to be a big day. we play Shattuck our greatest rival—Gawd here comes the whole 3rd floor into my room & they have each appropriated an alarm clock and they are making more noise than I thot there was. Every once in a while they get frivalous—this alarm clock stuff is new I guess I'll have to join 'em. Enclosed, find a program of our Halloween' dance—By the way I forgot to tell you how it was decorated—Cornstalks & pumpkins, witches & cats & dim lights—best dance I was ever at.

Well Sis I cant hear myself think everyone sends their love & so do I.
L B. Beiderbecke

How is mother—does she want to meet me in Chi?—Tell Burnie to start an orchestra.

Nov. 5 (Sat)—Lake Forest Academy 45—Shattuck 0.

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Nov. 7 (Mon)—**Bix** wrote to his father, no envelope.

Monday-

Dearest Dad

I thot Id write a little explanatory letter that might put you straight as to my drop in plain Geom. I misunderstood an assignment & consequently studied the wrong lesson hence when our daily tests were marked I drew a goose egg and was called to 'Dustys' desk later and asked if I was trying to improve on the author. When I told him of my studying the wrong lesson he said that was my hard luck not his. He also said-buck up & don't spoil your good record—He was kidding me all along but was firm in his refusal in letting me make up that work. He's fair but an old hand at the game & also a hard marker. My other marks were above passing but were not enough to make up for the 0 which sure is hard to overcome. But Dad thats the least of my worries and Ill sure bring it up. But there is something commendable. I brot up my Eng. History thru hard work—Next week Ill have 5 straight C's

Today begins a new month which is the sign to start breaking your neck to bridge that elusive 70% & get home about a week earlier. What I mean I'm sure going to work but I won't make any promises until about 3 wks. from now.

Dad I believe mother said something about an overcoat Xmas—well I sure was in favor of it until the old mercury dropped to about 15 and has stayed there the last few days & is going to stay for a while—everybody had a top-coat but has discarded it for an overcoat & believe me they sure need it. I thot that if mother had intended to give me one for Xmas she might consent to my getting it now because I certainly need it & I will consider it my Xmas present. That sheepskin coat absolutely won't do out here. ask Sis—I saw one at Maudees for $20 that is just the kind I want. the kind everybody has here. Please write me if I can get one & what price—don't think I want one just for looks but that is just what I've always needed—an overcoat that I can wear at a party.—If such a thing can't be done Pop please send either my sheepskin or something warm because it certainly is cold here.

Billy Kimball gave me mam's message to buck up in English History and Ill sure try.

By the way Sid Stewart wants me to go to his home for a day, & play a job that night & meet his musician friends. The fare to his town (Flint Mich.) is 4.50 from Chi & I will make that playing. His folks are flush with dough & it would be great. then when I come back to Chi next day Bob Wallace is going to drive me to Clinton where he is going visiting. Sis knows Bob & I'm suppose to send her his love & he also wanted me to ask Sis if she knew so & so etc. who are Wyverns at Chi U. I told him she was a Wyvern. I really would be saving money that way. can't you see? & also having a good time.

Well I'm still in favor of the school but wish to add that it is the hardest prep school there is & believe me you don't get out of it without knowing a little more than when you came in.

Well Dad next Sat we go to Culver which will be interesting. Ill write

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you all the details of the trip—also Thanksgiving will be a relief. When you write my excuse just say—In regard to the thanksgiving recess I wish to give my permission for Bix to leave the school after the recitation hours to return at 9 oclock on the eve of thankgiving or you can use better words to that effect. The 2 Patterson boys & myself will just go up & register at the club & then see the Grenwich village follies & eat a good dinner and come back to the grind.

Well pop if you have a moment to spare answer this because your letters sure are encouraging & make one want to do well.

Give my Love to mam & (mes hermanos) [brother & sister] **& also to Oma and Aunt Tillie & the whole family.**

L. B. Beiderbecke

P.S. Herr Koepke wants to teach me piano (he is a wizard) He says I'm wonderful. Maybe it's because my name is Beiderbecke.

Julian S. Merigold (8/14/73):

Mr. R. P. Koepke, head of the music department at Lake Forest Academy, frequently grimaced in pain and agony when **Bix** would let some of his jazz spirit creep into his playing. His style of playing was so infectious that the others would pick up the beat. Poor Mr. Koepke usually ended the session for the day.

Nov. 16 (Wed)—**Bix** wrote to Charles, no envelope.

Wed -

Dear Burnie,

I just received your letter and am going to try to impress on you how much your dollar was appreciated. It came at just the right time and was used (part of it) to a good purpose. You sure are a peach of a brother to do that because I sure get in hard straights here due to the extravagant bunch of guys. As a matter of fact though The folks have sure been acting great, financially and I really have been getting more than any guy would need if he weren't associating with a bunch of millionaires.

Great guns Burnie have you actually got an orchestra? you guys?, hell fire reserve me a position will you? I won't take any jobs Burnie if you people don't want me to but that don't mean to not play with my own gang here at LFA does it? in Dubuque I mean?

I'll bet you felt like a bill poster at the grand that night. In regard to music have you heard Saturday? Emaline? Why Dear? Well if you haven't lend me your ears and Ill teach you some real numbers.

I hear from V.L.C. [Vera L. Cox] **every now and then and she continually speaks about you or has something to say about you.**

About coming home I probably will be home a wk from Sat. or Sun, I take my last exam a week from Thursday then I will go with Steward over Fri & possibly Sat—I know I'll be home before or on Sunday not later—I will write definitely later—I don't even know how many exams I'm going to take -

Well Burnie I must study. so Thanks again and give my best to V. L. C. if you see her also kiss mother & sis for me & give my best to the old

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gent—thanks too, Burnie, for the overcoat it sure is great & thank dad for the stamps & T. brush & Sis for the $2—L.B.B.

[Sideways in margin]

P.S. Yes I made a drop kick—final score 10–7.

Bix's reference to the drop kick probably happened against another school's intramural team. Unfortunately he does not list the name of the team, nor do any of the few letters he wrote to the family.

The songs **Bix** mentioned to Burnie were among the hits of 1921. SATURDAY was introduced by Nora Bayes in the revue, "Snap Shots of 1921," and was composed by Harry Brooks, who would later write the lyrics for two "Fats" Waller songs: AIN'T MISBEHAVIN' and BLACK AND BLUE. EMALINE was an early song by Jimmy McHugh, better known for ON THE SUNNY SIDE OF THE STREET, I CAN'T GIVE YOU ANYTHING BUT LOVE, and other big hits. The music of WHY, DEAR? was composed by Henry R. Cohen, one of the writers of CANADIAN CAPERS.

Nov. 19 (Sat)—Lake Forest Academy 34—Culver 0.

Nov. 22 (Tue)—**Bix** wrote to his parents.

Tuesday

Dearest Mom & Pop,

I received both your letters, mothers day before yesterday, & Dad's today and I'm going to answer both of them at once because it would be too late to try to answer each one separately. I wrote Burnie yesterday did he get it? that was because you told me how he felt about my failure in not writeing but it was because I had written the last letter.

Mother I will surely send a note of regret for M. Weiss wedding on the 12th at 4 P.M. I believe I can safely say that my table manners are OK—I finished my incomplete in Geom. & passed it with an absolute 100 can you beat that? in this school? I'm really trying in Eng. Hist. but it sure is hard for me-so damn much to remember & I sure have a blank of a memory.

In regard to thanksgiving we get out Wed noon in time to catch the 12:28 out of there and have to be back at 9:00 oclock Thursday night. I'd arrive in Dav. about 7 or 8 P.M. and have to leave the next day about 12 or 1.

As much as I'd love to I don't suppose you'd think it worth while & believe me don't think that I'll feel disappointed because it would cost too much "do' for having xmas so near & I really think I can have a good time if you'll send me a little dough for the occassion—gee all those stunts that require dough come at the same time I tell you dad It is necessary that we have this Culver money because if one guy drops out they all do, I don't know why but if you will send me not under $7 or over $10 for Culver and what ever you want to for a couple of shows & carfare & ahem thanksgiving (including the price of good thanks. dinner) I sure would appreciate—either send it all to the school or if you trust me, to me, because it's kiddish to put it in the school treasure. After this, all is over in regard to money & really the Culver trip seems to be the

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berries according to the kids here—they have about 3 cars & a driver on a special & the whole school goes. I can't imagine anything more fun.

Glad you have a girl mom stick with her & I hope your teeth are all jake now. By the way mother either you or did have to write me a written permit that I can go in to Chi over Thanksgiving whether I'm comeing home or not. If I don't come home Thanksgiving I'll stay at the Hamilton Club with those Patterson Boys & will be safe as long as I'm with them—of course this is if I don't come home.

Well Dad Ill proceed to answer yours. I received the clipping & am not surprised because she's a beauty right—Give Aunt Tillie my love & also Oma and all the folks and let me add on seeing that about the Culver Game that it is compulsory—absolutely because no one is allowed alone at the school.

I sure will try in English History Dad and if I can I will try to get out of exams so I can be with you a week early

Tell Burnie that Vera's nuts about him that he's not to old to get a date with her. The box of goodies sure will come in handy—well it's snowing like Hell & a good day for studying of which I sure have a lot to do so I must close with ever-lasting love.

L B. Beiderbecke -

Please dont forget the permission to go to Chi Thanksgiving if I can't come home.

Nov. 23 (Wed)—Samuel Sidney Stewart and **Bix** were in Chicago, attended the George White's Scandals and then heard the Isham Jones Orchestra at the College Inn.

***Bix** with the Stewart household, Thanksgiving 1921. (L-R) (back row) **Bix**, Mr. Sidney Stewart Sr., unknown. (front row) unknown except for Mrs. Di Di Stewart second from right. (Courtesy the Beiderbecke family).*

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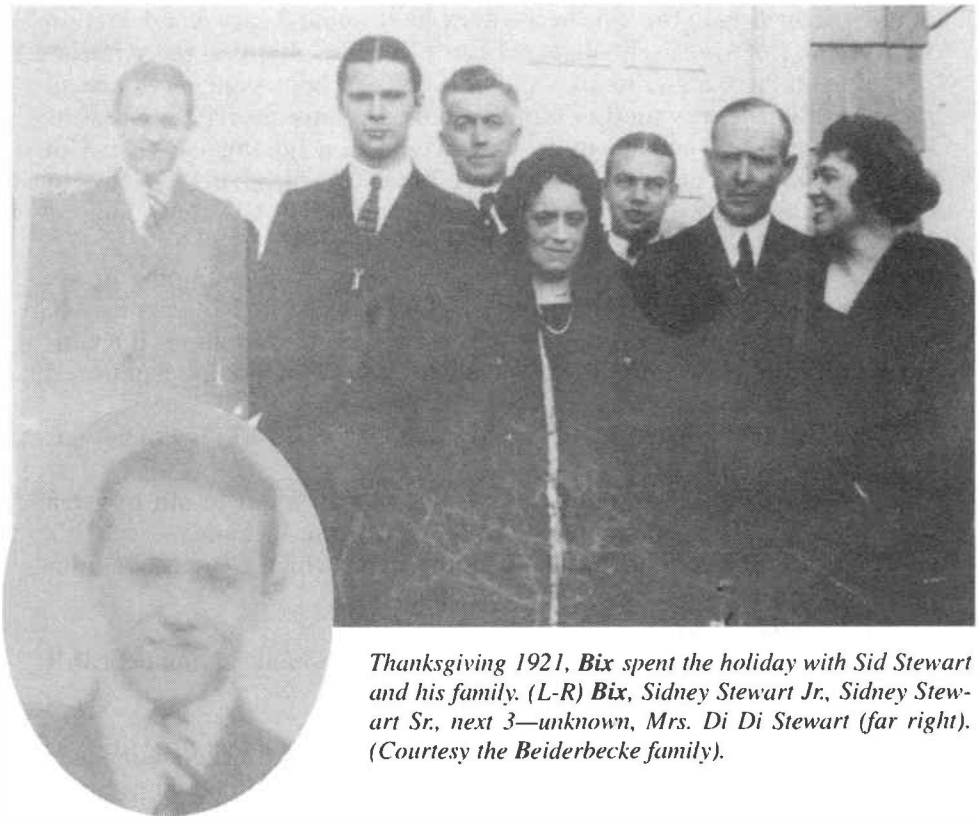

*Thanksgiving 1921, **Bix** spent the holiday with Sid Stewart and his family. (L-R) **Bix**, Sidney Stewart Jr., Sidney Stewart Sr., next 3—unknown, Mrs. Di Di Stewart (far right). (Courtesy the Beiderbecke family).*

Nov. 24 (Thu)—**Bix** spent Thanksgiving with Sid Stewart and his aunt in Winnetka. They left Winnetka at 8:30 p.m. and returned to the Academy by 10:00 p.m.

Nov. 25 (Fri)—**Bix** wrote to his parents and addressed the envelope to: Mr. B. H. Beiderbecke. It was mailed on Nov. 26.

Friday -

Dear Folks,

received dad's very welcome letter and believe me that five certainly came in handy and I want to thank dad heartily for it. I sent a card to you people yesterday and forgot that they didn't deliver on thanksgiving so I suppose you will get it today (fri).

Now in regard to thanksgiving, I wasn't so keen about going to Chi with those two boys because they would probably want to show me the art museum. They kind of changed in my opinion of them—altho they are nice they are certainly sissified & I hate that so I accepted a very kind invitation to spend thanksgiving at Steward's aunts place on Sheridan rd. right out of Winnetke. Well I believe I can safely say I had one of the best times I ever had in my life. We arrived about one oclock at this palais de luxe and here all of his folks were there with his best

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friend piano player from Flint and we partook of a wonderful feast. then that night (wed nite) the three of us went into the city and saw Geo. Whites scandals & then to the College Inn where I got into a conversation with the laughing cornet player [See below] **thru an introduction to him by a friend of Stewarts from Flint who now arranges music for Isham Jones.—I also shook hands with Jonsey himself. The cornet player is originally from Burlington & used to play on the G W Hill** [a riverboat] **& other boats—thats encouraging, is't it? When I told him I lived on the old Mississippi & played on the Capitol** [a riverboat] **he told me he would show me how to laugh which he doesn't often do. Well we spent the night there & then hopped an electric & went back to Winnetke—arose about noon cleaned up & went down & played (I had my cornet & this kid was a wonderful piano player Sid on the Saxaphone) well we bathed in a turkey and the arrangement of the table would have made Skinner's look like a mess hall in a training camp—I guess they are $1,000,000, and we sure ate—we ate until we were sick then went in & they made us play some more & then some more millionaires came in with some port wine & Gordons gin regular liquid gold—we were given one thimble full a piece but no more. I can't stand the stuff anyway—well we left at 8:30 PM & were asleep at the cad at 10:00—They were the best people I ever met just like unkle Al & Aunt Tillie etc & their friends were just like the Vollmers so I felt quite at home.**

Well must work for Xams [exams].

Love L. B. B.

P.S. please consent to Xmas playing if poss.

The "laughing cornet player" **Bix** referred to, was Louis Panico, who had joined the Isham Jones band earlier in 1921, and was featured on the big 1921 song hit, WABASH BLUES, written by Dave Ringle and Fred Meinken. This "laughing style" was copied from Nick LaRocca.

Nick LaRocca (5/24/60):

I would take the chord construction and weave my own melody and many little tricks I made because I could not play what a learned musician could play. These became inventions, i.e. "buzz tone", tried to triple tongue it. I could not play the proper attack hence the unorthodox attack that they use today. Like the "neighing of a horse": I pressed the valve half way down and shook the horn.

Nov. 26 (Sat)—Sid-**Bix**'s Orchestra played Lake Forest Academy campus dance, in honor of the victorious football team. It was reported: "The gym was very appropriately decorated in orange and black with multicolored Japanese lanterns giving a rainbow of light. L.F.A. banners, pennants, and pillows were, of course, much in evidence while on the wall facing the entrance to the gym, a huge black paper football with the inscription 'Champions, 1921', served to increase the spirit of the celebration.

Under the leadership of two L.F.A. students, **Beiderbecke** and Stewart, the orchestra turned out feats of musical skill which everyone declared excellent. As a privilege, the pianos were allowed to be moved from the balcony, where they generally are, to a corner of the dance floor. This greatly increased the tone and pep of the music and was well appreciated."

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Nov. 28 (Mon)—**Bix** wrote to Mary Louise, mailed Nov. 30.

Monday.

Dearest Sis,-

I just received your balling out and one thing I can say in regard to having a few brains is that I knew enough to write a bread & butter letter to Sid's aunt but I look at it in another lite and I am convinced that I have none as I was so taken off my feet by that shower of all my favorite things that I got homesick. Those 'cinnies' & nuts are my old stand byes and I sure can appreciate youre thotfulness for sending them—I also received your cookies like a token from God and Ill swear I answered for them, but I know I forgot just the thing I wrote the letter for when I wrote intending to thank you for the thanksgiving box. When you wrote that note reminding me I'd forgotten to thank you for the box I damn near wept when I thot of it because really it impressed me so for you to think of my favorite goodies that when I remembered I hadn't written It hit my like a ton of brick. If this school would only give me time to sit down & think I might retain my wits but I'll agree it's too fast for me. I received the box on Wed. before thanksg____g just before I left & when I came home I just wrote you a letter about what I wonderful time I had forgetting all about the box until now well I'll never let it happen again & God knows Ill pay you people back.

Inclosed find program for F.B. dance at which we played & made a hit again & got a lot of offers This program really is telling the story of the game as we played it of course skipping quite a bit but all of those expressions are true and really happened—it works good here—note the 4th—4th dance and ten to go—14 dances pretty clever not inclosed find letter from Mrs Stewart which make the 3rd time she's asked me to go to Flint—I received this letter with Sis's a minute ago.—Thanks very much for the coat—it's just fine.

(end of letter)

Dec. 4 (Sun)—**Bix** wrote to: Mr. C. B. Beiderbecke. Mailed it on Dec. 8.

Sunday -

Dear Burnie:

I want to write you a note thanking you for that 10 berries you sent me. I have been intending to ever since I received it but these thank you letters and the explanatory ones ie the folks took all of my letter time which certainly isnt much. I mentioned my appreciation in another letter but have never had time to write you one with a real thanks. But between you & me it came like from heaven consequently I didn't know whether to thank God or you so I did both. I did not have any 'dough' for my trip & I couldn't have gone if it hadn't been for you & that timely ten. so thank's very much Burnie until I can do something for you.

I received mothers letter and in regard to the censure I will say that I have no excuse, the reason for getting it will speak for itself. I kicked the football on Sunday. I will explain all about it when I get home. I

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certainly am sorry it happened but it's a consolation to know that I'm not alone on the censure roll. Mother's letter was a peach & just the other way from what I expected so Ill try not to get any more cens. I sure want to thank Dad for considering my playing. Ill explain all details at home. Can't say for sure about coming home it may be any day between the 11th and 16th—it depends on exams. I'll send for 'do' later, I might spend it now. Say Burnie tell mother and dad and Sis that from now on my letters are going to be scarce. they've got to that's why I'm writing 2 in 1 now because I'm studying like hell. I've got 3 more letters to write (one to V.L.C.). I have written three already and that end's them.

I'm still on the basketball squad & have lost about 8 lbs in a week. A lot of guys got kicked off. I guess I'm next. Tell Louise B. that Ive got a bone to pick with her.—Well many thanks Burnie

P.S. Wait until I get home—we'll drive the Hostetters out. ["Hostetters" refers to Wayne "Doc" Hostetter.]

Dec. 6 (Tue)—**Bix** wrote to his parents, no envelope.

Tuesday

Dearest Folks:

Ive been so busy with Basketball and writing thanks to everyone that I haven't had a bit of time so excuse the tardy letter. I worked hard in my studies but didn't raise enough in Geom. to bridge my D from before—We sure are hitting some stuff D.H.S. never saw in the line of Geometry. I got an incomplete in Eng & am going to make it up this afternoon so help me God. Im sure I'll pass it tho. I am just about *sure* of getting out of two exams which is doing damn well here and believe me those fellows who bridge only one exam are few & far between because it takes steady pounding to get any subject up to 70 & keep it there—that is at L.F.A.—I may get out of another I'll try.

I signed up for Light weight basketball but Jones (coach) made me come out for varsity—I'm the only one of my size & age out there. They're all lumberjacks and 4 yr. men. but Jones thot I might make a good forward so here I am. I think I'll get kicked off the squad pretty soon as about 10 guys have been kicked off already & I'm waiting for the word—you probably know LFA has never lost a game. This means a lot of time and a short Xmas vacation folks so I'll probably have a hard time writing because it's just the end of the quarter and everything is on end studies etc.

I'm just dying to get home Folks. The only trouble is it will be like going to hell to come back & believe me I can't come back unless I have my pockets loaded with 'do' made from playing so please think that over. I will not go to Flint if it is your wish but I've got to make some Do. I went to Ferry Hall yesterday with a boy who went to see his sister & believe me I never saw so many good looking girls in all my life. Well no use going into detail I'll see you soon—just think 2 weeks & 2 days.

Much Love LB.B.

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Bix's letters give interesting glimpses of student goings-on at Lake Forest Academy in 1921; more importantly, they reveal the emerging pattern of **Bix**'s life.

Bix was an above average athlete. He played football and tennis well and with great gusto. He manifested a strong sense of integrity and fair play, obviously family-inculcated: **I'm sure strong for honorable fellows**. And a statement: **I sure have made a bunch of friends here**, could have come only from a friendly, gregarious nature. It's interesting to note too, that hobnobbing with the scions of the well-heeled didn't faze **Bix** at all.

He displayed the kind of healthy appetites you would expect for a normal 18-year-old. He appreciated the good food served at Lake Forest: **God, what meals they have here!**, a fortunate circumstance for a young man with a bottomless pit for a stomach. And he was not immune to the charms of Ferry Hall students: **There sure is a bunch of good-looking girls running around here**.

School work was another matter. He kept trying to live up to his family's expectations by doing well scholastically: **I'm trying to keep my marks up**. But in the end it all proved a losing battle. You can't help commiserating with him as he rationalizes his failures and promises to do better—when, even though he meant it sincerely, his heart just wasn't in it.

One temptation **Bix** could never resist was that of his proximity to the Windy City. He visited that mecca of hot jazz whenever opportunities beckoned, seeking out the venues of both black and white orchestras: **I'd go to hell to hear a good band**. He listened to contemporary jazz: . . . **if you don't mind send me all those Dixieland Jazz records I ordered** . . . ; and he practiced and began to be noticed: ..**I want to work up a good lip** . . . and **I got an orchestra that is the best that has ever been at the Academy according to the boys**.

To sum up, the self-revealed, exploratory **Bix** at 18 presciently foreshadowed the later, professional **Bix**. Music was already **Bix**'s mistress and was to prove a jealous one. But one revelation in particular from **Bix**'s student days resonated with an ominous sound: **I'm figureing on quitting smoking for good, but I 'spose I'll falter when I smell smoke**.

Julian S. Merigold (7/16/73):

During the Christmas Vacation period, usually two weeks, there was a band made up largely of students home for the holidays. They played the Evanston Country Club. I remember some of the musicians: Bill Grimm, Glenn Scoville, George Johnson, Bob Gillette, and others associated with **Bix**. They went by the name of the Barbary Coast Band [booked by Charles "Murphy" Podalsky). **Bix** was there a few times, but just sat in on his way to another job. I often accompanied him to the North Shore when he played.

World Radio History

1922

BIX LISTED AS A "Student" in the 1922 Davenport City Directory. His father, Bismark listed as Manager of the East Davenport Fuel Co. the East Davenport Branch of the H. O. Seiffert Lumber Co. The business telephone was 443 and the home telephone was 4638-Y. His brother, Charles "Burnie" listed as a bookkeeper for his father's company. Uncle Carl T. listed as secretary of the H. O. Seiffert Lumber Co. at 1001/1005 W. 2nd Street. Carl T's home telephone number was 3126.

Jan. 7 (Sat)—**Bix** wrote that the Lake Forest Academy basketball team beat Great Lakes Naval Training Station (the radio team) 40-3. **Bix** played 10 minutes and scored 3 baskets.

Harry Gale (9/24/73):

Jimmie Caldwell played a date at Lake Forest Academy. This youngster came up and asked to sit in. Jimmie was extremely reluctant to have anyone sit in, but somehow agreed. Jimmie was so impressed with **Bix**'s style that he hired him to play in Chicago.

Jan. 11 (Wed)—Copy of a bill sent to the Blacksmith Frank W. Boyler signed by Bismark Beiderbecke for the East Davenport Fuel Co at 2023 East River Street. He wrote on the bill: "Sept, Oct, Nov & Dec. statement. Do your utmost to get this settled this month *as per agreement*. Bix."

Richard K. Boyler via Rich Johnson of Moline (3/1/98):

My father, Frank W. Boyler, owned a blacksmith shop in the Village of East Davenport near the East Davenport Fuel Co. where Bismark Beiderbecke worked and managed. The Fuel Co. office was a two story wooden building located on the south side of River Drive [2023]. The upper portion was where workers and their families lived. The company's lumber yard was located across the street on the north side of River Drive [2024].

My father bought supplies such as smithing coal for the forges from the East Davenport Fuel Co. and he in turn, would shod their horses or make repairs to their wagons.

As a teenager in the 20s, my father would send me on various errands that included going to the East Davenport Fuel Company. I vividly remember walking up the wide steps that led into the office where, towards the back of the room, a large high counter stood. Behind that

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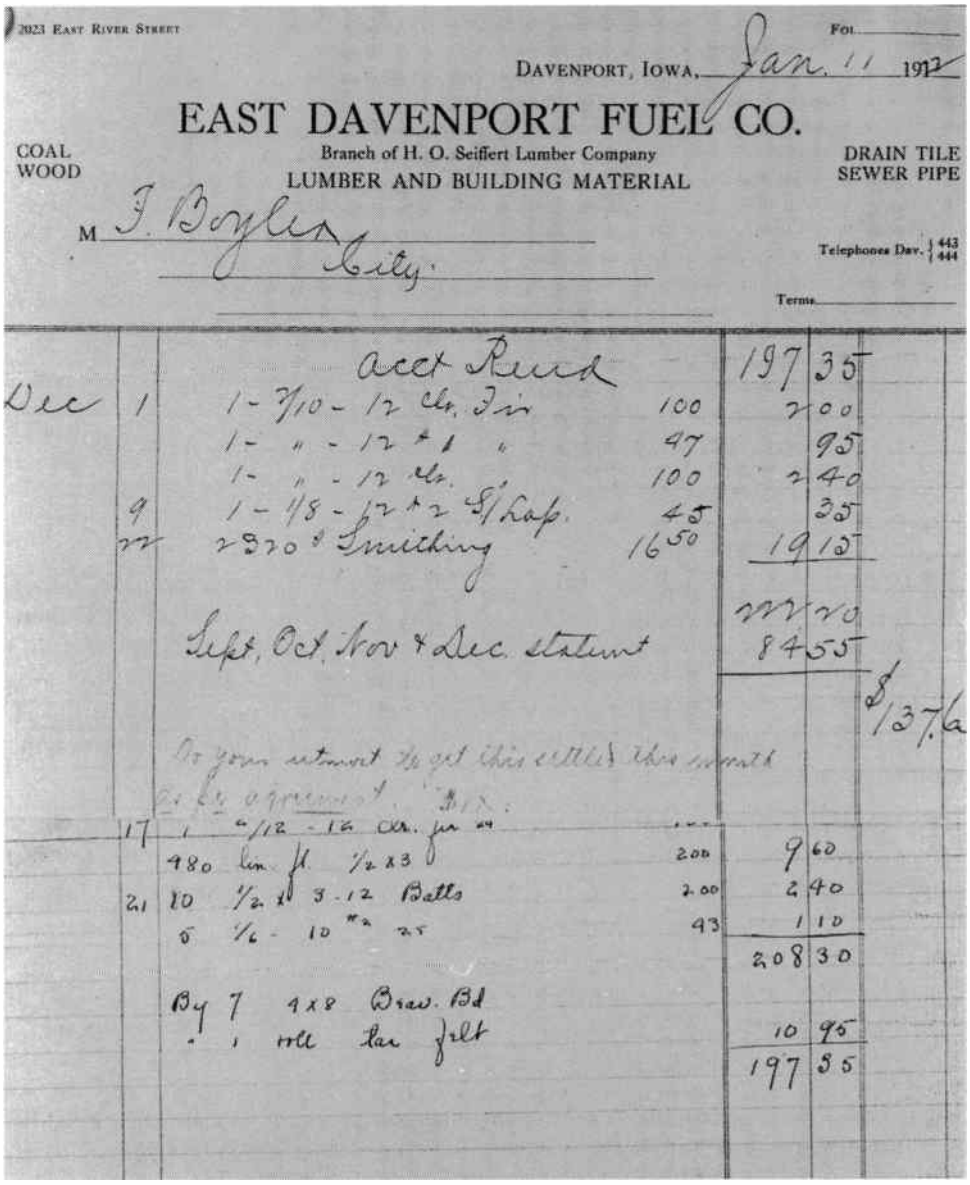

2023 East River Street

Fol.

Davenport, Iowa, Jan. 11 1922

EAST DAVENPORT FUEL CO.

Branch of H. O. Seiffert Lumber Company

LUMBER AND BUILDING MATERIAL

COAL
WOOD

DRAIN TILE
SEWER PIPE

M F. Boyler
City

Telephones Dav. 443 444

Terms

		Acct Recd		197	35
Dec	1	1 - 7/10 - 12 Cls. Fir	100	2	00
		1 - " - 12 #1 "	47		95
		1 - " - 12 Cls.	100	2	40
	9	1 - 1/8 - 12 #2 S/Lap.	45		35
	22	2320 # Smithing	16 50	19	15
				222	20
		Sept, Oct, Nov & Dec. statement		84	55
					$137.6
		Do your utmost to get this settled this month as per agreement. Bix.			
	17	1 - 4/12 - 12 Cls. fir 24			
		480 lin. ft. 1/2 x 3	200	9	60
	21	10 1/2 x 3 - 12 Batts	200	2	40
		5 1/6 - 10 #2 25	43	1	10
				208	30
		By 7 4x8 Brav. Bd			
		" 1 roll tar felt		10	95
				197	35

Photo of bill sent 1/11/22 to F. Boyler, the blacksmith with a hand-written note signed by Bismark Beiderbecke as "Bix". (Courtesy Richard K. Boyler).

counter sat Bismark Beiderbecke, **Bix**'s father. Bismark was always properly attired in a white shirt and/or suit. His manner was abrupt and not friendly, or so I remember, and I always felt intimidated. Evidently he was a very good manager and was aggressive in collecting delinquent accounts.

The Boyler blacksmith shop is now a museum and is still located in the original building.

Jan. 13 (Fri)—**Bix** wrote to his father, no envelope.

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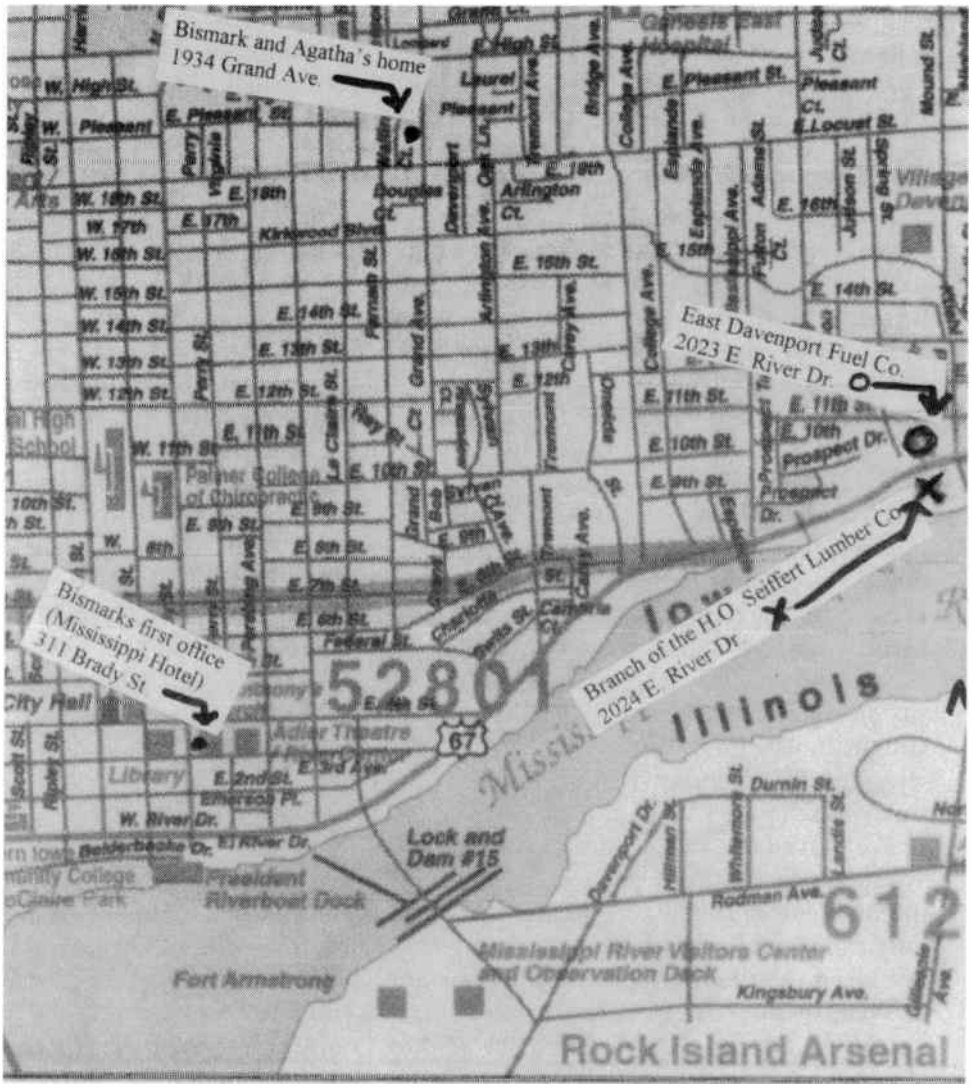
Bismark and Agatha's home
1934 Grand Ave.
East Davenport Fuel Co.
2023 E. River Dr.
Branch of the H.O. Seiffert Lumber Co.
2024 E. River Dr.
Bismarks first office
(Mississippi Hotel)
311 Brady St
Lock and
Dam #15
Illinois
Rock Island Arsenal
Fort Armstrong
President
Riverboat Dock
Mississippi River Visitors Center
and Observation Deck
Palmer College
of Chiropractic
City Hall
Library
Adler Theatre
Kirkwood Blvd.
Prospect Dr.
Rodman Ave.
Kingsbury Ave.
Durnin St.
Davenport Dr.
Arlington Ct.
Douglas Ct.
Laurel
Pleasant
E. Pleasant St.
E. Locust St.
Mound St.
Jackson St.
Spring St.
Adams St.
Fulton Ct.
Mississippi Ave.
Esplanade Ave.
College Ave.
Grand Ave.
Parrott St.
Kimberly Ave.
Carey Ave.
Transport St.
Bridge Ave.
Vermont Ave.
Arlington Ave.
Davenport St.
Perry St.
Warren St.
Washington St.
Pershing Ave.
Federal St.
Charlotte St.
Catherine St.
Brady St.
Harrison St.
Ripley St.
Scott St.
Emerson Pl.
W. River Dr.
E. River Dr.
Belderbacke Dr.
Hillman St.
Whittemore St.
Landis St.
Gillespie Ave.
Hamilton St.
Ripley St.
Scott St.
Harrison St.
Brady St.
Pershing Ave.
Washington St.
Warren St.
Perry St.
Parrott St.
Kimberly Ave.
Carey Ave.
Transport St.
Grand Ave.
Bridge Ave.
College Ave.
Esplanade Ave.
Mississippi Ave.
Fulton Ct.
Adams St.
Jackson St.
Spring St.
Mound St.
Judge Ct.
Pleasant Ct.
Douglas Ct.
Arlington Ct.
Laurel
Pleasant
Davenport St.
Kimberly Ave.
Parrott St.
Grand

Saturday night there is a dance over at Ferry Hall—their formal and I was all fixed up for a date and now I find out I can't go as I'm on the basketeer squad and they won't let us go. I had a peach of a date but I can say I'm lucky to be kept from this rather than the mid-winters, our formal, because I have a date with Ferry Hall's prize winner for beauty and popularity. I don't know yet how I rate it.

Dad about the 26th, [Jan. 26th] **have you sent the permission for my absence? you see I have a chance to play at the edgewater beach and make some easy dough and in order to get out at night I'll have to have a permission from you people as they do not assume the responsibility—Stewart and Welge are going up and believe me I want to go as it will mean a litle spending money and getting away from this confinement and being able to play for a few hours. Were going to play with a bunch of Sig. Chis.** [Sigma Chi House Fraternity] **at Evanston—a peach of a bunch of boys. so please send permission to be gone Thurs the 26th.**

Last night a bunch of fellows invited me to attend a feed in another house (after lights) and the only reason I refused is because I was so damn sleepy and had a little headache—well the next morning I find these boys were caught & will be given their punishment after the next faculty meeting—the fellows who are on their 2nd offense will probably be canned and the others censured and campussed. Well all I have to say is that I was lucky. Can you beat it that 'goat' or the guy who caught those other fellows caught these guys—old 'J. Christ' you know who I mean—Thank " [Christ: ditto marks are below the word, 'Christ'] **I turned in.**

We played the radio team at the Great Lakes Naval training sta. and swamped them 40-3 I got to play about 10 mins and shot 3 baskets. I might make a 2nd team sweater which is certainly an honor here as only the hired boys get lst team sweaters—you know—the ringers who are hired to attend school and play basketball etc.

Well, Please send my permission Dad, will you? boy I sure am looking forward to it—Has Sis gone yet—[Mary Louise was to begin her first teaching job in La Porte, Indiana] **tell her to call me. immediately—Love to all—LBB.**

P.S. havent heard about test yet.

Note: The basketball game referred to here was a practice game.

Julian S. Merigold (7/30/73):

Those who missed **Bix** at the piano, missed a unique experience. **Bix** practiced every afternoon in the parlor at East House. He'd play a collection of the most fantastic chords you ever heard, over and over again.

Senior Master, Edmund "Sned" Rendtorff didn't appreciate **Bix**'s music and would insist on **Bix** studying rather than "making those noises."

Jan. 14 (Sat)—Lake Forest Academy 19—Notre Dame Freshmen 22. This basketball game was the first one on the schedule.

Jan. 21 (Sat)—Lake Forest Academy 33—St. Viator's Academy 17.

World Radio History

Jan. 26 (Thu)—**Bix** played with the Jimmie Caldwell band for the Senn High School Prom, Edgewater Beach Hotel, Chicago.

Probable personnel: **Bix** (c); Don Murray (sx); Jimmy Fallis (cl); Jimmie Caldwell (p); Chuck Cheney (bj); Jean Murphy (b); Harry Gale (d).

Harry Gale (9/24/73):

Bix showed up without a tuxedo and his cornet wrapped in newspapers. Jimmie sat him behind the grand piano so he would not be noticed. However, as the evening progressed, **Bix** was so great he was brought up front. **Bix** was the sensation of the evening.

Virgil Leech (7/7/73):

Bix came down early the next afternoon [Northwestern campus] to run over a few difficult pieces in which Caldwell wanted him to play a "break." We had to go out and find him a clean shirt. Besides being the greatest on cornet, he could play what we termed a "negro piano." Playing the blues, he was terrific!

Harry Gale (9/24/73):

During the various rehearsals of the orchestra which were held from time to time at the Sigma Chi House, Jimmy Fallis would slow the turntable of the Victrola down so the music would be one octave lower. **Bix** would copy passages and breaks of New Orleans artists, such as Nick LaRocca and Larry Shields.

Nick LaRocca (6/13/60):

The method in **Bix**'s playing has many of the ODJB's idioms. **Bix** wore out many a record listening to the Band to learn to play them.

Bix created his "Bixian style" after listening to my method of attack on OSTRICH WALK. I can hear my method slurred as he changed my licks around to his own taste. I think that is the essence of this great musical mind.

Jan. 27 (Fri)—**Bix** with the Caldwell band at the Blackstone Hotel, Chicago.

Julian S. Merigold (7/30/73):

Each student was allowed just so many weekends per semester. A weekend away from the immediate vicinity of the school required a letter of approval from home.

Jimmy Fallis (12/3/73):

Bix was at the Northwestern University campus for rehearsals. **Bix** and Don Murray became good friends.

Bill Grimm (1/26/65):

Both **Bix** and Don Murray were indoctrinated with Dixieland Jazz music. Don Murray attended Northwestern University. He had played on a few occasions with a Dixieland band at the Friars Inn in Chicago [343 South Wabash in the Loop]. It was through their enthusiasm and understanding of Dixieland Jazz music that I learned to play a number of pieces for which my little band became noted.

Jimmie Caldwell (TI-10/12/73):

When a band of gypsies were on campus going about telling fortunes, **Bix** and Don had their palms read. When the reading was completed, the gypsy refused to tell them what she saw! Only after pestering the woman were the two able to hear the findings. She predicted an early death for both youths. **Bix** and Don took it as a joke and laughed about it.

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Jan. 28 (Sat)—Lake Forest Academy 20—DePaul Academy 14.

Jan. 28 (Sat)—**Bix** played with the Caldwell band at Nu Sigma Nu, Evanston campus.

Feb. 1 (Wed)—Marilouise's credentials were sent to Indiana from the University of Chicago—College of Education.

Ted Shoemaker Jr. (11/4/97):

The kindergarten "near Chicago" where mother taught was La Porte, Indiana. I think she told me she taught one year in La Porte, one year in Davenport, and then didn't work at all for a while.

Feb. 4 (Sat)—Lake Forest Academy 34—Elgin Academy 12.

Feb. 5 (Sun)—**Bix** has dinner with Mary Louise in Chicago.

Charles "Burnie" Beiderbecke (TI-5/6/58):

"Sis" was teaching school while **Bix** was at Lake Forest and managed to get down to meet him in Chicago on the weekends and have dinner with him. She described the girls he dated as "exceptionally pretty little things." Around the first of the year, **Bix** got enough jobs that he surprised her and would treat "Sis" to dinner. She was very surprised and impressed with his bankroll.

Feb. 10 (Fri)—**Bix** played with the Caldwell band at The Evanston's Women's Club.

Feb. 11 (Sat)—(away) Lake Forest 25—DePaul Academy 14.

Feb. 11 (Sat)—**Bix** wrote to his brother Charles, no envelope.

Saturday -

Dear Burnie

Received your letter and that night had to study for tests hence the tardy reply—you know I was gone all the next day & night—I sure want to thank the person who wrote my excuse. Mr Richards is a real scout. the fellows here got him wrong. or maybe he's just nice to a few. I had the best time I ever had and can safely say that it was the best orchestra I ever played with—sounded like Paul Whitman [on] **one piece and then like the Dixieland band** [on] **another. God they were good. They've had offers for the stage. Northwestern boys. You've probably heard of him—Jimmie Caldwell.**

I got in good with them and theyve put propositions up in front of me for the summer that would cause J. P. Morgan to swoon. I sure wish I could have heard that coon band. You say you didn't think I could be a sub with all these ringers—well I didn't either Burnie—Didn't Piggy say I was decked out in a regular varsity uniform. If any body else but a squad man would wear one they'd almost be canned. You don't believe I'm on the squad subbin' well I can't either but, would a sweater be sufficient proof?

I sure hit some snags in my studies these two weeks and I've had an

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awful sleepy feeling about eight every night and being out of study hall I'd turn in and then came the snags—they tightened up on everyone and everything got hard well I've a couple of incompletes & a C & God knows what in Geom. He started giving us advanced college plain so to prepare us for college board exams. All I can say is that I'm certainly sorry that this porr showing came on but being in study hall the next 2 wks I'll almost be safe to say I can assure you of 5 cs—at any rate Ill swear to work and forget all fun—Ive done it and can do it again.

Playing DePauw College this afternoon. you know the gang that beat Chi. I'm to go out in a suit but that doesn't mean a thing but I can at least hold my thumb.

Sis probably wrote and told you about the time we had last sunday and the ride we had with the Ferries it sure was great.

I certainly feel rich—15 bucks in my pocket—why I've paid all my minor debts & am all cleaned up & have 12 left which ought to last me a month and I'm glad as I don't have to hit you people at home.

Tonight I ought to make about 8 more over at the college. President Moore of L.F. college called Big Dick up and got Stewart & me excused to play for a dance they're throwing over there pretty nice not? Thats why I like to play. I don't have to sponge on you & the folks—you've been danm nice to me Burnie sending me 'do' with almost every letter and boy Ill even up with you when I start making real do.

The mid-winter festivities are coming on and there is going to be a vaudeville performance of which I am in every act playing or singing or something and I want you to start talking mother & Dad into coming up and if dad can't come come have mam come—really it will be worth her while two nights of particular hell Ill write her the particular later.

Well Burnie Ive written all I can think of now and it's long enough without any more so Ill close with hopes of hearing from you before I get home and hear the sax.

Love to all
L. B. B.

Feb. 11 (Sat)—**Bix** played with the Caldwell band at an informal dance at Northwestern University gym.

Feb. 13 (Mon)—**Bix** wrote to his parents, no envelope.

Monday -

Dearest Folks:-

This is just a hurried note. written in study hall to tell you of my plans. Mr. Richards has give us permission to go to Chi next Friday to meet any visitors that are coming—Folks or girl or anyone who is Mr or Mrs Richards guests—relatives or girls of the fellows etc and I'd certainly love to do it. I sure hope you've decided to come because it is the biggest time of the year in L.F. and worth your while. it would be your time to come up if you are coming. Here are my plans. I will meet you at *2:30* Fri afternoon at the *LaSalle Hotel Lobby* which will be handy for all of us and we can see a show & then come out that is if you want to. If there are any objections to these plans please wire stating the

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change of meeting place or time. I cannot meet you sooner but can meet u later than 2:30. I certainly hope both of you can come up, if you just can't possibly make it write me and let me know before Friday and also if you can go, which I trust is the case, let me know immediately any way, just so I know by Thurs. Also don't forget to state if the plans are O.K. with you or not. By the way have you accepted the big boys invi? you'd better folks as he made a talk on it yesterday (Sun) and told us along with other manners etc that it was bad form to ignore an invitation also for us to forget the fact that this dance is a hotel dance as it is not. it is very exclusive etc—'God wat a line'.

Well we beat DePaul 25-14 and ended up in a gang fight when the dirty irish & Polocks knew they were beaten—no one hurt tho.

I'm afraid I'll hav to close but don't you think for a minute that I'm not looking forward to Fri & Sat. Write me or notify me in some manner the particulars and whether my plans are all right.—God speed the time.

Love L.B.B.

[sideways, along the margin]

P.S. 3 hrs. later—I received you valentine mammie and succeeded in smuggling it away unnoticed and I can't thank you enough—my favorite nuts believe me they are a God send—10000 thanks. Also received Burnie's letter and will answer it at the 1st opportunity.

Charles "Burnie" Beiderbecke (6/13/60):

The family attended the Lake Forest functions that weekend. They often stayed at the Deerpath Inn (since destroyed by fire), and **Bix** gave mother a pin with a lyre on it that she always treasured. The lad was always very thoughtful of mother.

Mother and dad both loved to go into Chicago, which they did very often. I am sure they visited **Bix** on each occasion while he was attending Lake Forest Academy.

Feb. 17 (Fri)—Lake Forest Midwinter Weekend began with combined Glee Club, Mandolin Club and School Orchestra.

Program:

1. LAKE FOREST, GO!	Orchestra
2. FORSAKEN	Glee Club
WHAT THE NIGHTINGALE SANG	William P. Butler, Jr., solo
3. THE SHEIK & LEAVE ME WITH A SMILE	Mandolin Club
4. MARCHING	Glee Club
5. IN OLD MADRID	Eugene C. Parker, cornet solo
6. WALTZ OF THE MOUNTAINEERS	Orchestra
7. TUCK ME TO SLEEP	Mandolin Club
KA-LU-A	Mandolin Quartet
8. STILL WATERS	
THE TORRENT	Emil Bilharz, piano solo
9. ALMA MATER	Combined Clubs

Following the program the students presented Academy Follies of 1922. **Bix** took part in ten sketches: He was Oscar in the Follies of 1922. **Bix** and Victor Rohrback appeared as the Duncan Sisters in Act Three. Then as a member of a barbershop

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*Lake Forest Orchestra. (L-R) (Back row) William Hayssen, Morris Rising, Professor Koepke, **Bix**, Walter "Cy" Welge. (Front row) Fredrick Wagner, Eugene Clinton Parker, Minier Sargent, Edward Smith, Sidney Stewart. (Courtesy Julian S. Merigold)*

quartet sang **Who's Going To Love You** and **Please Don't Send Me Posies**. **Bix** played piano for Sid Stewart's rendition of **Saxophobia** (probably the most famous solo for alto or C-melody saxophone written by Rudy Wiedoeft, the Jascha Heifetz of the saxophone). The rest of his appearances are not listed.

An "On Campus" dance followed and is reported in the *CAXY*: "**Bix**-Wally's music lived up to their reputation by turning out wonderful music."

Sidney Stewart via John Davis, *Flint (MI) Journal* (10/11/64):

I excelled at playing a piece, **Saxophobia**. I bought a record of it and learned it by heart. I was the virtuoso-sax type, going in for intricate runs, fast arpeggios and flashy techniques. I readily admit my tricky sax techniques, which left classmates agog, never fooled the true soul of **Bix**. **Bix** knew my playing was mostly well rehearsed technique—good, but not jazz.

Bix's ideas and style of playing were entirely different. His aim was to improvise around a melody—with almost a counter melody. **Bix** wasn't so interested in fast, technical playing. As a true jazz musician, he was interested in originality, feeling, tone—what musicians call "soul."

I didn't always understand what **Bix** was doing, but I recognized it as something beautiful. It was genuine and good.

I remember a conversation in which I tried to kid **Bix** by saying, "You're nothing but a note miser. Why don't you get a little flashy stuff?"

Bix had a comeback and I never forgot it, **"Sid, the trouble with you is you play so many notes but they mean so little."**

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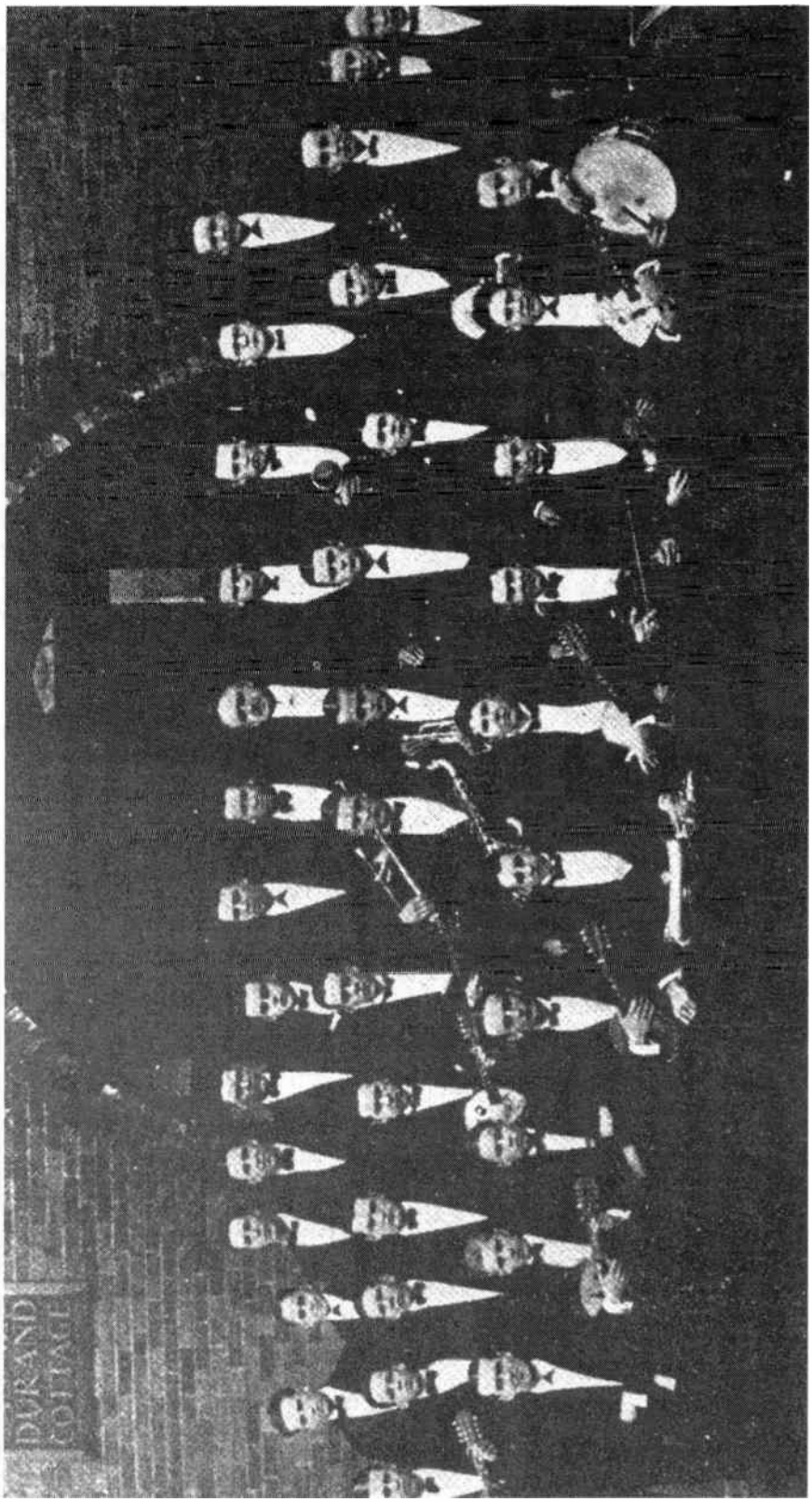

Lake Forest Academy combined musical groups. ***Bix****, back row, third from the right. (Courtesy Julian S. Merigold).*

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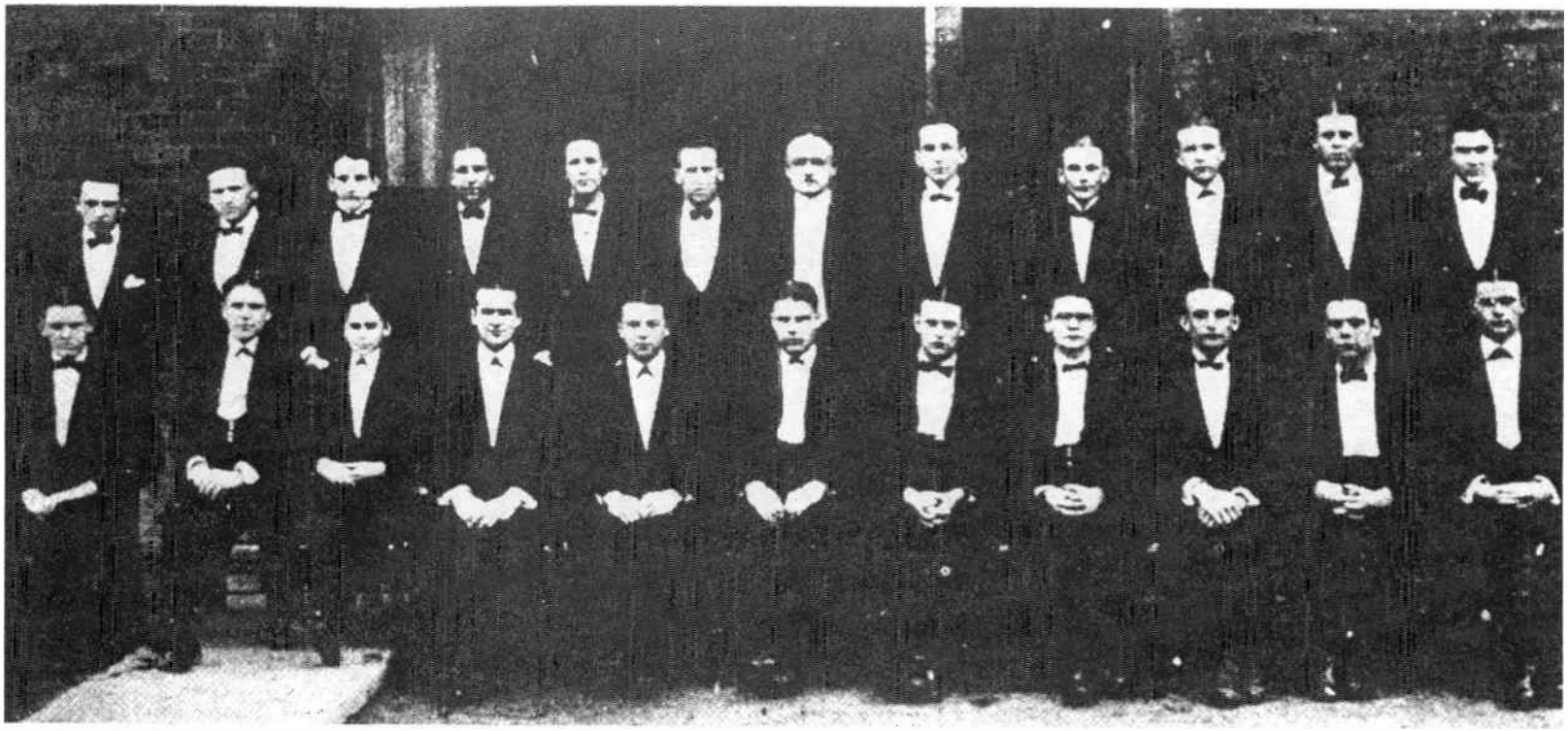

Lake Forest Academy Glee Club. ***Bix****, back row, far left. (Courtesy Julian S. Merigold).*

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Feb. 18 (Sat)—Lake Forest Academy 62—Harrison Tech 17.

Feb. 18 (Sat)—Midwinter Weekend formal dance. **Bix** sat in with the band fronted by pianist William T. "Bill" Grimm.

Bill Grimm (1/26/65):

My orchestra was playing the Midwinter Ball and as the evening progressed I noticed one young chap stood close by, first leaning on the piano then listening to the sax or drums. It became obvious he did not have a date but was just standing as close as he could to the music. Between dances he would sit down at the piano and quietly play various chords and other variations pleasing to the ear and soon after he asked me if he could get his horn and sit in with the band? I explained we were using orchestrations to some degree and it might be awkward if a new person joined us without rehearsal, but he promised not to interfere in any way.

He returned with his cornet and when I tried to offer him a sheet of cornet music, he waved it away. I thought this was odd and wondered what I was in for. As we played one

Agatha "Igee" Beiderbecke. (Courtesy the Beiderbecke family).

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piece and then another I was gleefully relieved. It was the custom of the time for each member of the band to take a chorus; when we found **Bix** was not interfering with our music, but improving it a bit, we encouraged him to take a chorus from time to time. What came out of his horn amazed me as he had a sense of perfect harmony, could fake any piece we played and, I learned, could not read a note.

As the evening wore on and **Bix** took some "breaks" which inspired us no end, I suggested **Bix** join the band for a dance we were playing next week at the fraternity house at Northwestern University. I let **Bix** know I would be happy to have him and he readily agreed.

Feb. 25 (Sat)—Lake Forest Academy 34—Culver 17.

Feb. 25 (Sat)—**Bix** was a member of Bill Grimm's "Varsity Five" at a Northwestern University fraternity dance.

Feb. 28 (Tue)—**Bix** wrote to his mother. The following letter illustrates **Bix**'s relationship with his mother and justifies Charles "Burnie's" comment dated 12/9/58: "The lad was close to the folks, especially mother whom he found he could flatter and compliment his way out of almost any situation." She was obviously sensitive about her age as the 1920 census indicated.

Tuesday -

Mother Dear:-

This is one day mam old boy that I wish I could be home. I don't know why it is that I should feel that way but I do and understand that I'm present in spirit & soul if not physically. Let's see, your 42 now aren't you or is it 32 I've forgotten. [**Bix**'s mother's birthday was March 1st and she was 52.]

Do you realize that I'll be home in about two weeks? This term certainly has seemed short compared to the fall term. Has it to you? I'll bet it went only too fast for you folks at home.

Mr. Richards called me into his office and told me that it was the custom that whenever anyone was down in their work in two subjects that they were put on a parole to make them work and if they don't they are put on limited parole and then if they don't work they are campused and the next step is dismissal.

We had a good talk—he sure is a peach—he told me that I had guts and brains and that I had done much better in my studies and holding myself down than he had expected I would due to my handicap in being a musician. He said that he thought I'd be a girl snip and a social butterfly judging from my D.H.S. record but he said that it was a "misled prejudice", he said that if I came back next year I'd make something of myself athletically and scholastically as he thought that this school had made me sit up & take notice and was *the* place for me.

I just thought I'd say this to convince you that I have something in me, which surprises me as much as it does you. He is supposed to *know* fellows. As far as parole is concerned that is the result of mid-winters & the only thing I can say is that I will be off parole by the time I'm home—mark my word Ill get at least 4 c's & possibly five—that's a promise. Please don't take this to heart mam as nearly everyone is on parole that took part in the mid-winter plays.

Yesterday I went out for basket-ball and he worked us too death and

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I was so all-in that I could barely crawl off the floor. Monday is a hard practice and after Sunday of rest, we all fumble the ball etc. I made a mutt of myself and before practice was over I had about 10 bawling-outs to my credit for not cutting & playing defense ask Burnie what that is. However it's an honor to be bawled out by him because if you're rotten or hopeless he doesn't bother to bawl you out.

I wish you could see the girl I go to dances with from Ferry Hall she sure is a K.O. and she looks like a Christmas tree when she's dressed up, ask dad.

Well mother I've got to study hard these next two weeks as they count for a month so I'll close now & try to soak up a few dates & battles but remember that I'm thinking of you all day and before closing I hope you may have many more birthdays.

Love—L. B. B.

Agatha's favorite photo from Lake Forest of ***Bix****.*
(Courtesy the Beiderbecke family).

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*Lake Forest Academy baseball team. **Bix**, bottom row-dead center. (Courtesy Julian S. Merigold).*

March 4 (Sat)—Lake Forest Academy 27—Shattuck 39. This is the last basketball game on the schedule. **Bix** was one of six players who won a second team monogram in basketball.

March 10, 1922 (Fri)—**Bix**'s 19th birthday. **Bix** appeared with the Jimmie Caldwell band at Northwestern University's Senior Ball. Personnel as before, plus Reggie Severance (sx).

Bix was a member of the varsity baseball team. Ralph Robert Jones was the coach.

Team members included: Alfred Magnuson or Kenneth Lipe (1st base); Gerald Gibbs (2nd base); Anton Brotz (shortstop); Frank Harmon (3rd base); Mitchell Howell, Walter Welge, Eugene Pattison (outfielders); Joseph Whitehill (catcher); Russell Coleman (pitcher).

Substitutes included: Roy Colvert and **Bix** (outfielders); Leland Burchell (second string catcher); and Gilmore Flues (relief pitcher).

April (undated)—Lake Forest Academy won 12-5 against Morgan Park High. This was the first baseball game on the schedule.

April 18 (Tue)—Lake Forest Academy lost 0-2 to Deerfield-Shields High.

April 21 (Fri)—The Jimmie Caldwell Band, with **Bix**, played in the Black Cat Room at the Edgewater Beach Hotel in Chicago.

April 22 (Sat)—The Jimmie Caldwell Band, with **Bix**, played a Panhellenic Dance at the North Shore Hotel, Chicago.

April (undated)—Lake Forest Academy won 9-6 against Tilden High.

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April 28 (Fri)—The Jimmie Caldwell Band, with **Bix**, played the DePaul Prom Dance at the Sherman Hotel, Chicago.

April 29 (Sat)—Team and score not given, but Lake Forest lost by 1 run.

April 29 (Sat)—The Jimmie Caldwell band, with **Bix**, played another Panhellenic Dance at the North Shore Hotel, Chicago.

Sidney Stewart via John Davis, *Flint (MI) Journal* (10/11/64):

It is true that **Bix** would sneak off campus at night and head for the Chicago Loop to listen to the professional bands. I often went with him.

Bix took his cornet in a brown paper sack and headed for his favorite destination, Friars Inn. The band was the New Orleans Rhythm Kings which included such jazz greats as Leon Roppolo, Paul Mares and Lou Black.

We would sit there for hours and just listen. We thought it was wonderful. When **Bix** started "sitting in" with the professionals, they recognized his potential.

Jazz was still relatively new. Most people hadn't had the opportunity to hear much of it. And if they did, they had little background for judging it. But **Bix**, he knew what was happening.

The Friars Inn at 343 S. Wabash in the Loop, was owned by Mike Fritzel. This basement club featured fine food and music.

Lou Black, banjo player (I-10/23/59):

Bix would come in and quietly sit and have dinner. Our rhythm section played for the dinner crowd, starting at 6 p.m., and the full band came on about 10 p.m. **Bix** would stay to hear the music. Our head waiter, Sammy Weiss, didn't think a high school student should be in the club so late. He often made a menacing move towards **Bix** to throw him out. When he tried, the whole band would stand up and say, "If he goes, so do we."

This was a great band, make no mistake about it. When we got to cooking, Jemina, our hat check girl, would come out of the coat room and start dancing right in front of her counter.

In the years to follow, **Bix** went on to make a million friends. He only made one enemy. His worst enemy. Himself.

May 6 (Sat)—The Cy-**Bix** Orchestra played for a private dance in Gary, Indiana. Julian S. Merigold reported this out of town dance date resulted in serious reprimand for the entire band.

Julian S. Merigold (8/28/73):

Lake Forest Academy had a Student Council that handled student disciplinary problems prior to the student being referred to the faculty or to Headmaster Richards. I served three terms on the governing board. **Bix** was required to appear before the Student Council a number of times during which appearances we tried to persuade him to mend his ways, so as to prevent, if we could, the actions that finally had to be taken by Headmaster Richards.

Julian S. Merigold (9/4/73):

There is no doubt that **Bix** sneaked out nights. The Student Council knew he was doing it, Cy Welge and Sid Steward knew it, the faculty suspected it, but no one knew how often. Nor were we able to account for the cash he would have to have had for cab fare for the 60 miles round trip to Chicago and back.

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May (undated)—Lake Forest Academy 0—Marquette Academy 5.

May 13 (Sat)—Lake Forest Academy 5—Morgan Park Military Academy 2.

May 17 (Wed)—**Bix** could not be located after being summoned to the headmaster's office.

May 18 (Thu)—**Bix** was again a member of Jimmie Caldwell's Band in the Black Cat Room at the Edgewater Beach Hotel in Chicago.

May 19 (Fri)—At lights out, **Bix** was out of his dormitory. Cy Welge who was usually with **Bix** on these excursions, was not caught. (Caldwell was not playing then.)

Edward Arpee, a Lake Forest Academy Historian (4/21/59):

It was the dormitory master Edmund Rendtorff, who reported **Bix** absent from his room after lights-out to the Faculty.

Hoagy Carmichael was a wonderful source of information on **Bix**. His stories were delightful, but as we all sometimes do, he tended to mix up his years. Taking into account what he said, the years are set as stated here.

Hoagy Carmichael (I-10/12/73):

George Johnson told me about the New Orleans Rhythm Kings at the Friars and this was a band I had to hear. I arrived in Chicago and went immediately to the Friars. George was there with Vic Moore.

I remember Don Murray sitting in that night, with the band every bit as wonderful as George had stated. The highlight of the evening was George introducing me to **Bix**. George commented that he was a student at Lake Forest but expected to be dismissed any day now. George went on to describe **Bix** as interested in Ravel, Debussy, and the likes, and Chicago Jazz.

Bix wanted to hear "King" Oliver [who opened May 13th replacing Marie Luscas' All Star Orchestra] at the Lincoln Gardens. It was easy to understand why **Bix** preferred the music to schooling.

Bix told me of a college dance that he was playing with Jimmie Caldwell [May 20th], I decided to go and crash the dance. **Bix**'s playing didn't impress me, for some reason. I think George Johnson and Jimmy Hartwell were in the band, too. [Jimmie Caldwell lists George as a possibility but was certain Jimmy was not in the band.]

May 20 (Sat)—**Bix** was caught ascending the fire escape stairs after lights out. **Bix** had played with the Jimmie Caldwell band at the Sigma Nu House, Northwestern University, Chicago.

May 21 (Sun)—By a faculty vote, **Bix** was asked to withdraw from Lake Forest for consistently being "out of his room after lights out."

Edward Arpee (4/21/59):

John Wayne Richards, the Headmaster, told me the Faculty was certain **Bix** had been drinking. This fact was not mentioned in the dismissal, to the public or to **Bix**'s parents, but it did contribute to his being sent home.

May 22 (Mon)—**Bix** officially left Lake Forest.

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The June release of the school's yearbook, *THE CAXY*, carried an ad on page 132 for the hiring of the Cy-**Bix** Orchestra.

For Your Dance

CY—**BIX**
ORCHESTRA

Cy Welge
711 Central Street
Evanston, Illinois

Bix Beiderbecke
1934 Grand Avenue
Davenport, Iowa

Mary Sweet Findlay of the *Lake Forester* office [a local newpaper], offered some recollections on **Bix** during a 1955 interview:

Bix came to our house on Western Avenue for Sunday night suppers. He wasn't much of a student. Just an overgrown poker-faced kid, full of cynicism. Boredom was obvious, but his music brought him to life. He didn't know music theory, but had harmony in his soul. He loved south side Chicago negro bands. Played piano with a wonderful touch, and cornet with tones firm and clear. When he soloed, the whole orchestra woke up. He had a major conflict in himself between jazz and classical music which resulted in a splendid confusion.

Edward Arpee (10/17/58):

Bix's schooling was a puzzle because he was not like other boys and book learning did not appeal to him. He was always in scholastic trouble. His interest in music meant everything to him, other activities meant nothing.

Nick LaRocca (5/9/60):

Bix played no Jazz piano to me, but played well and created a style copied by many who listened to his records. This Great Man began developing his own style and they all try to copy him, but can't.

Julian S. Merigold (8/14/73):

Bix was a good guy, not easy to get close to, but fun when you knew him. **Bix** and Cy Welge spent a lot of time together and Cy and I were pals.

Bix attended Lake Forest at the direct wishes of his parents. Now dismissed, **Bix** felt free to follow the road of his beloved music. One of the first persons he approached for a job was Marty Bloom. **Bix** had met Marty when Bloom was working at Red Callahan's Club on North Clark Street.

c. May 24 (Wed)—Marty Bloom hired **Bix** for the "Orpheum Time" band revue. **Bix** only rehearsed with the band.

Marty Bloom (2/15/61):

I told **Bix** the head of Orpheum Time was a friend of mine and I had **Bix** in mind when I suggested a big jazz band to play in one of their "office acts," a big jazz spectacle with scenery, a line of girls and singers that the circuit was contemplating to send on their route of about thirty-five weeks. **Bix** said he was for it! Organizing the band was a cinch with **Bix** in it, as his playing prowess was the subject of many bull sessions among the jazz men. I can't recall who was in the band, but Chicago had good jazz men in town those days. I know "Wingy" Mannone was one of the guys.

The Orpheum circuit offices were in the State-Lake Building in Chicago. They had a large

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rehearsal hall on one of the upper floors. I played the "Time" twice after WWI, and knew everybody in the office. They let me use the hall to rehearse and organize the band, and later to integrate it into the flash act.

Bix was broke as usual. I fed him "sawbucks" on a draw basis, for without him, no band!

I brought up B. B. Kahane, one of the Orpheum circuit officers, to hear the band and he flipped after a set. I put the bite on him for an advance, I had some dough but I needed the bread for **Bix**.

I felt we were ready to travel on what might have been our final rehearsal. We were in the middle of a set, when I noticed a graying, well attired typical Iowan standing in the doorway. He had a faint smile on his kisser. **Bix** was standing along side of me, and looked toward the door after blowing, and I heard him murmur, **"Oh! Oh! He tracked me down."**

I asked, "Who is he?"

He answered, **"Dad."** We took a rest as **Bix** walked over to talk with him. It was all innocent enough on the surface, but I had a strange feeling of impending doom.

Bix came back to me and said, **"I'm sorry to do this, but I've got to go back to Davenport, today with my father. You'd better count me out. There's good guys around town that play. Don't break up the band on my account, etc. etc."**

As **Bix** evaporated through the door, I turned to the guys and told them it was nice knowing them. I went back to the Orpheum office and broke the news to Kahane, thanked him for the use of the hall, and gave him back his dough.

Apparently **Bix** talked his dad out of having him return to Davenport. **Bix** next turned up in Michigan City, Indiana.

c. May 26 (Fri)—Sid Stewart obtained a piano playing job for **Bix** at the Sheridan Beach Hotel, Michigan City, Indiana.

May 31 (Wed)—**Bix** wrote to his mother. and addressed the envelope to: Mrs. B. H. Beiderbecke. Mailed it on May 31.

Dearest Mother,

Well here I am at Mich. City and having a wonderful time—have met some very good people including a pipe organist who plays at the 7th pres. Church at Chi. I shot her a hot line about you being a K.O. on the organ and played at the 1st Pres. Ch. at Dav. Ia., and she is determined to meet you she's a peach. studies under C. Eddy. [Clarence Eddy was the organist at Chicago's First Presbyterian Church, with a reputation as a virtuoso player, composer, master interpreter and organ designer.]

I'm writing this to tell you that Stewart is having a hemorrhage trying to get me to tell me to come out for a couple days and has finally located me and it's all set I'll only stay two or three days then return to Chi and try L. Forest again. and then home. I'm borrowing carfare from Sis. out and of course Sid will pay my fare back—thats why I'm going. He won't let me pay it. We are going to drive to Sylvan beach & cinch some more jobs for this summer thats the main reason for going.

Well a nice porter just informed me that they had some wonderful chicken for dinner so adios—boy this is life—they are all so wonderful to one here. I play the piano & everyone in the hotel crowds around & sings and complements me. the piano is a wonder and really I'm playing over my head—well address your letters to 830 Avon St. Flint, Mich. I'll write you again before I come home—Sis is well and sends

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love along with me. [Mary Louise was teaching in La Porte, Indiana, 12 miles from Michigan City].

your erring son
Leon

June 7 (Wed)—**Bix** joined Bill Grimm's band aboard the Morton Lines excursion steamer, *Michigan City*. They offered one day round trips from Chicago to Michigan City.

Personnel: **Bix** (c); Don Murray (cl/sx); Frank Lehman (bj); Bill Grimm (p); Ray Landis (d).

Bill Grimm (1/26/65):

In the summer of 1922, we played on an excursion boat going from Chicago to Michigan City, Indiana, and back each day. This was just a five piece band the first year. I have a snapshot of the band composed of Ray Landis (d), Don Murray (sx), **Bix** (c), and me. [Frankie Lehman (bj) was not in the photo but was the fifth member of the band.] People heard of this little band on the excursion boat and lads who played various musical instruments would come on board and sit in with us.

Frank Quartell via John Steiner (9/4/59):

The next time I saw **Bix** was when he was working on the Chicago Lake Boats in June 1922. He again came into the Edgewater Beach Hotel, but this time he brought his mother, who was visiting from Davenport. She seemed knowledgeable about music and pleased wih her son's enthusiasm for it. She asked me if I might consider undertaking to teach **Bix** about his cornet. I still did not have an eye for teaching and declined.

Charles B. Beiderbecke (12/12/59):

Mother's visit to Chicago was not at the time I was there. However, she did visit him in Chicago many times.

June 27-June 30 (Tue-Fri)—Under the leadership of Bill Grimm, **Bix** and the others played at the Sherwood Forest Hotel in Green Lake, Wisconsin for the annual convention of the Wisconsin Pharmaceutical Association.

The Goodrich Company steamship, *Carolina*, offered weekly service from Chicago to White Lake, Michigan, docking at Sylvan Beach. Here the passengers disembarked or transferred to an excursion boat, *The Three Sisters*, which would also take them to the docks at their summer homes.

June 30-July 1 (Fri-Sat)—Sid Stewart and His Boys played for dancing on weekends at the White Lake Yacht Club, White Lake, Michigan. The nearest town is Whitehall, about 20 miles north of Muskegon.

July 3 (Mon)—**Bix** joined the band at White Lake, Michigan.

Personnel: **Bix** (c); Sid Stewart (sx/ldr); Piers Williams (xyl); Ed Shears (d); Ed Meikel (p). **Bix** also doubled on piano.

July 4 (Tues)—*Whitehall Forum*: "Holiday Dance at the White Lake Yacht Club with Sid Stewart and His Boys, featured twin pianos."

Bix and other band members stayed in the Boathouse built and owned by Sid's grandparents, and governed by only one rule, "No girls!" There is no evidence

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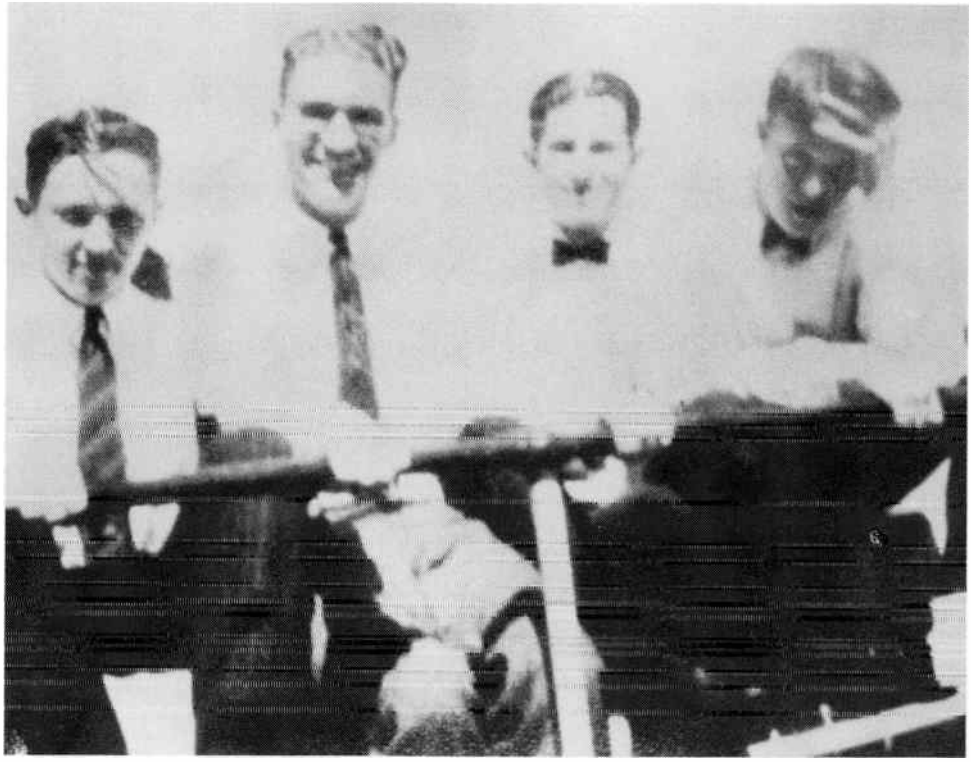
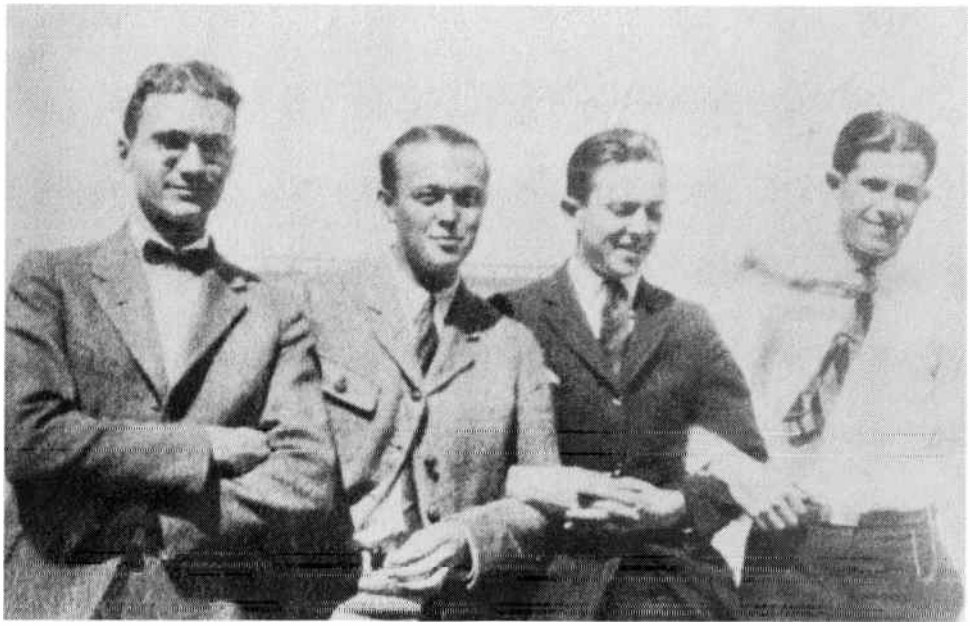


*(L-R) **Bix**, Bill Grimm, Ray Landis, Don Murray. Frank Lehman not present. (Courtesy Bill Grimm).*



*(L-R) Bill Grimm, Don Murray, **Bix**, Ray Landis. Frank Lehman not present. (Courtesy Bill Grimm).*

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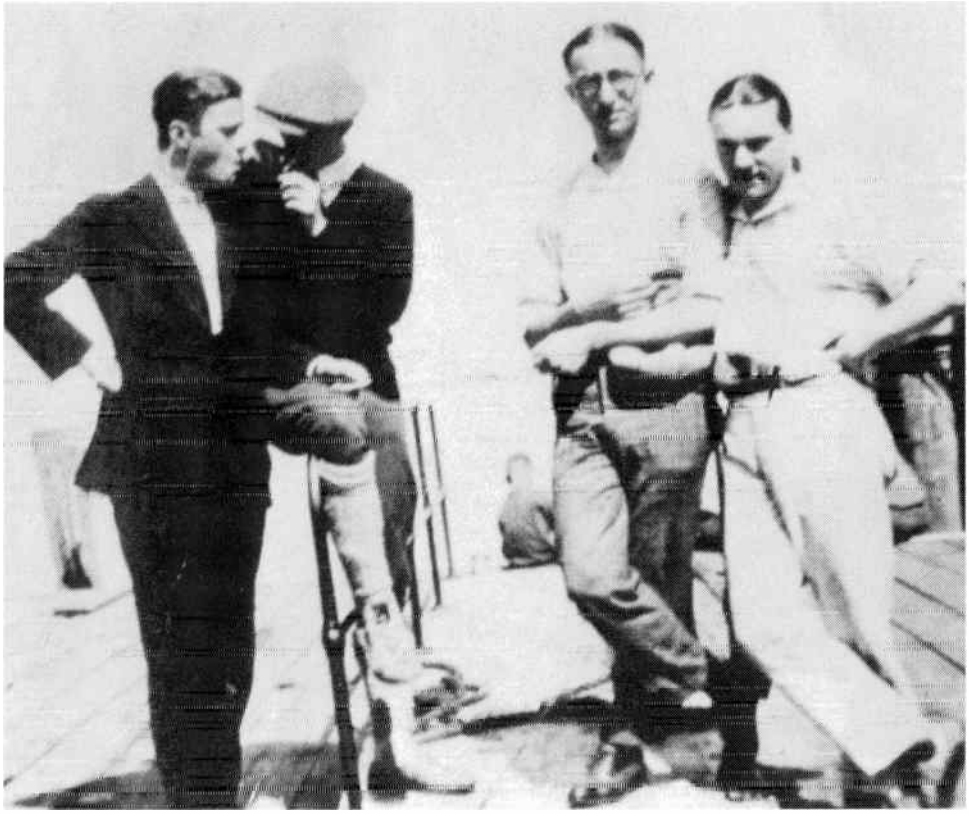
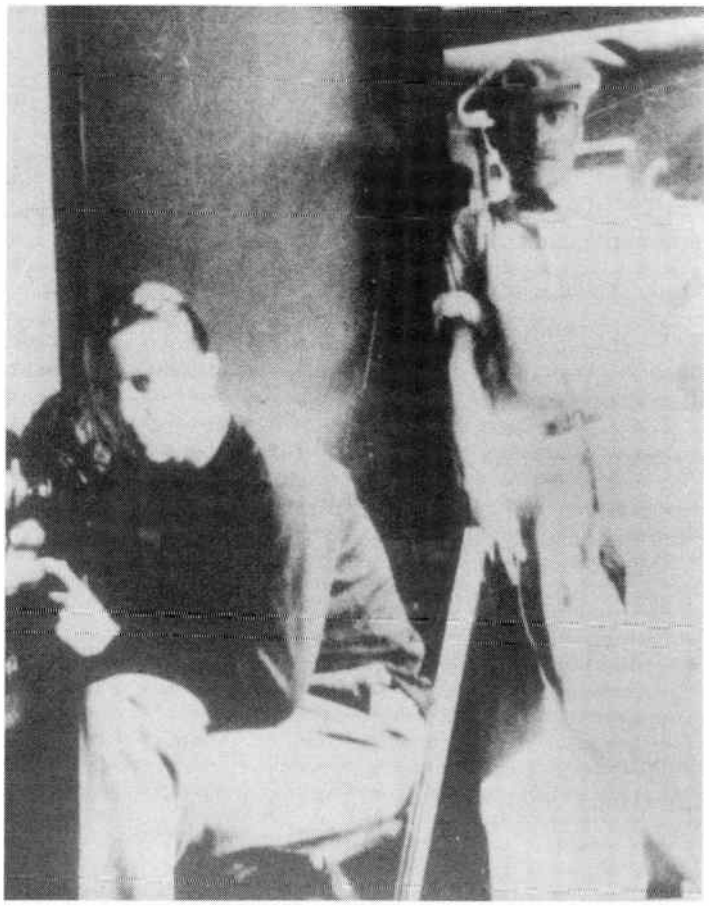


*(L-R) Sidney Stewart, **Bix**, Ed Meikel, Ed Shears. (Courtesy Wayne Rohlf).*

*White Lake, Michigan. **Bix** holding the oar out of the water and Ed Meikel in front end of the boat. (Courtesy Wayne Rohlf).*

World Radio History



***Bix**, writing a letter in the boat house. Unknown standing behind **Bix**. (Courtesy Wayne Rohlf).*

White Lake, Michigan. Bix with the oar in the water. Ed Meikel in front end of the boat. (Courtesy Wayne Rohlf).

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Bix stayed at the Lake all July, he could have commuted to Chicago during the week.

July 7-8, 14-15, 21-22, & 28-29 (Fri-Sat)—Sid Stewart and His Boys at the White Lake Yacht Club.

Stewart also booked jobs at Murray's Inn [built in 1922 and remained a popular spot until it closed circa 1990] and the Cherokee Lodge [a 120 room log hotel that burned to the ground in the early 1940s].

July 30 (Sun)—White Lake Yacht Club job ended. **Bix** returned to Chicago.

Aug. 5 (Sat)—**Bix** joined the Vic Moore-Bud Hatch Quartet at Delavan Lake Country Club, Delavan Lake, Wisconsin, [about 45 miles southwest of Milwaukee, not far from the Illinois border].

W. Gordon Yadon (2/16/60):

It is impossible to obtain exact data on the engagement since the Delavan Lake Country Club was a very private club with limited membership which never advertised. They sent regular notices to the club membership, which was comprised mainly of wealthy Chicago area executives who had summer homes on Delavan Lake.

Personnel: **Bix** (c); Jules Van Gende (C-m); Wilbur "Bud" Hatch (p); Vic Moore (d).

Wilbur "Bud" Hatch (2/10/60):

In the summer of 1922, after I had finished at the University of Chicago, Vic Moore got the job at Delavan Lake, Wisconsin. It was a Saturday night affair, and we'd leave Saturday noon by train on the crowded tourist special.

This was strictly a "non-arrangements, faking" foursome which was the order of the day at the time. We played choruses only—except for the Dixieland repertoire when we'd stick with the complete tune. On the choruses we'd give out on the melody the first time around and from then on it would be every man for himself. This was where **Bix** really shone when it came to improvisation, and I can state emphatically that he was considerably ahead of the period in his conception of jazz and jazz harmony.

Aug. 12 (Sat)—Saturday Dance at Delavan Lake.

Bill Blaufus via Bob Harrington (10/12/65):

My first meeting with **Bix** was when I was playing a summer job at the Lakelawn Hotel at Delavan Lake. I was working for Jules Stein, as leader of a little band consisting of Curley Ryderon (bj); Frank Cotterell (t); "Doc" Bossart (asx); Dave Tough (d); and me on piano. A friend of Frank's named Reggie Severance (tsx/cl) came in with **Bix** and we all talked before the job. Reggie got out his clarinet and **Bix** wanted to play the piano. I insisted that he play the horn. Our first tune, with **Bix** sitting in, was **St. Louis Blues**. **Bix** sat bending over, facing the floor with his horn, his fingers curled around the keys instead of playing them with the tips. His style was "legato" and it made the hair on my forearms stand up straight. I sure liked that style! I asked them to stick around and make themselves at home. **Bix** and I exchanged telephone numbers and promised to get in touch when we returned to Chicago.

Bix called me shortly after we returned to Chicago and asked me to play with him at an afternoon party at a Masonic Temple on the North Side. We were both happy about the job and played a few more of the same type using Dave Tough and Reggie Severance. I used to think, "All this fun and we got paid, too."

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Later we arranged a job for Thursday afternoons at a spot on Devon and Broadway. It was a dance hall on the second floor of a place with Doctors and Dentists offices. The kids from Loyola, Senn High School, and a few from Northwestern, came to dance. **Bix** had a horn that looked as if he had bought it at a pawn shop and he could have left it in the railroad station without anyone picking it up. It looked rather beat up. He referred to its appearance as "**Collegiate**." By the way, we got $20 for that job for the whole band.

Bix loved music and played it solid. He hated anything resembling "gimmicks."

Aug. 19 (Sat)—Saturday Dance at Delavan Lake.

Wilbur "Bud" Hatch (2/10/60):

On one Saturday date at the Country Club, Vic had brought along a saxophone player whom he had seen that same morning walking down Michigan Avenue with a sax case. Without bothering to ask whether he had ever played a dance job, he practically dragged him on to the train as it was pulling out. It took us about four bars of the first tune that night to know that this guy had had about three lessons. So Vic paid him off and the rest of that evening, **Bix**, Vic and I functioned as a trio—and that night there was lots of piano melody, believe me.

Aug. 26 (Sat)—Saturday Dance at Delavan Lake.

Sept. 4 (Mon)—Labor Day. End of season. **Bix** returned to Chicago. He went to Indianapolis first, with Jimmy Hartwell, and then back to Davenport.

Jack Teegan (11/15/65):

Bix was very restless and started his trips to Chicago where he would hang around the south side. He'd be gone for a week and then come back to Davenport. He hung around Wayne 'Doc' Hostetter quite a bit and I believe it was at this time they went to Syracuse.

In those days, none of us having a crystal ball, we couldn't foresee the immense impression **Bix** would leave on the music world. To us, **Bix** was a kind, likeable guy. We all thought and hoped he would go far—little did we know.

Mid-September—**Bix** accepted an offer from drummer Mervin "Pee Wee" Rank for a job in Syracuse, New York.

Sept. 18 (Mon)—Drummer Mervin "Pee Wee" Rank offered a job to Eddie Condon to join his band in Chicago, for an upcoming Syracuse, New York engagement.

Eddie Condon via John Steiner (8/13/49):

I arrived at the La Salle Street Railroad Station. All the guys were there to meet me. I remember **Bix**, he was wearing a cap with a broken bill and he had on a green overcoat. He didn't say much, seemed sort of quiet.

First we went to the College Inn, in the Hotel Sherman, to see Louis Panico.

Pee Wee said **Bix** then wanted to go over to the Friars Inn. [Friars Inn was located at 343 S. Wabash (Van Buren and S. Wabash, tel: Wabash 1834). Dancing began at 6 p.m. and went until closing, in the wee hours of the morning. The Friars Inn motto promised a good time: "The Spirit of Life in the Loop."] On the way over, I thought this was a club for big spenders and if the musicians knew **Bix**, he was something, "cap and all".

Well, we walked in and **Bix** went right up to the bandstand. The musicians fell all over themselves greeting him, and they invited him to sit in with them, which he did, at the piano. Someone called out CLARINET MARMALADE and **Bix**'s fingers hit the keys. Let me say I

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never heard anything like what **Bix** played. All my life I studied music, and for the first time I realized music isn't all the same. Some people play so differently from others that it becomes an entirely new set of sounds.

Sept. 19 (Tue)—"Pee Wee" Rank and his musicians left, via train, for Syracuse, New York.

Eddie Condon via John Steiner (8/13/49):

About Cleveland, I took out my banjo and asked **Bix** to play for me on his cornet. Soon fellow passengers crowded the aisles to hear us. We played all the way to Buffalo. I couldn't wait for the Syracuse job to start. I'd get to hear **Bix** nightly! Then I started to wonder—where I might get a cap like his?

Sept. 21 (Thu)—The band arrived in Syracuse.

Personnel: **Bix** (c); Wayne "Doc" Hostetter (cl/sx/vn); Johnny Eberhardt (sx/vn); Eddie Condon (bj); Mervin "Pee Wee" Rank (d); unknown pianist; plus two other unidentified musicians.

Sept. 22 (Fri)—The "Royal Harmonists of Indiana" opened at Alhambra Dance Academy, 275 James Street, Syracuse. Salary: $45 per man per week. Owner: Harry E. Morton. The opening was timed between the closing of the New York State Fair, the week before, and the beginning of the school semester.

Syracuse Herald referred to The Royal Harmonists of Indiana as: "Masters of modern dance music. . . . Three solid hours of wonderful music and pleasant surroundings. Refined entertainment for ladies and gentlemen. Admission 50 cents, spectators in the balcony 10 cents."

News and ad items from the *Syracuse Herald*:

Sept. 23 (Sat): "Dance to the wonderful music of the Royal Harmonists of Indiana, who will play nightly throughout the season. 'To the East comes the Best of the West'."

Sept. 29 (Fri): "The kind of music you have always wanted to hear. Full of melody, snap and harmony. There is nothing in Syracuse like the Royal Harmonists of Indiana. Two minutes between dances, no intermission."

Sept. 30 (Sat): "Although open but a short time the Alhambra has already established an enviable reputation. Royal Harmonists of Indiana are masters of modern dance music."

Oct. 7 (Sat): "Royal Harmonists present their 'interpretation from a famous opera'."

Oct. 10 (Tue): An ad addressed the concerns of mothers whose daughters attended the Alhambra dances. In essence, those who attend are perfect gentlemen and ladies.

Oct. 12 (Thu): "A big hall, a wonderful floor and music such as you have heard on Broadway."

Oct. 19 (Thu): "Prize Fox Trot Dance Tonight. $5 in gold to the winners."

Oct. 20 (Fri): Syracuse-Cord A. A. Dance.

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Oct. 21 (Sat): Saturday Surprise Dance.

Oct. 26 (Thu): "Halloween at the Alhambra—Masque Ball—Tuesday."

Oct. 27 (Fri)—Louise "Oma" Beiderbecke died from diabetes complications. She was 82 years of age. Her obituary in *The Democrat and Leader*: "MRS. LOUISE P. BEIDERBECKE IS SUMMONED."

The paper stated: "Mrs. Beiderbecke was a patroness of the fine arts, and took an especially keen interest in music. She was affiliated with every worthwhile musical project, having been a guarantor of the Tri-city symphony orchestra since its inception."

Oct. 31 (Tue): "The music will be those weird, mellow syncopations made famous by the Royal Entertainers [sic] of Indiana." This is the last time the band is mentioned.

Nov. 1 (Wed)—**Bix** wrote to his father in response to hearing of "Oma's" death. He addressed the envelope to: Mr B H. Beiderbecke at the East Davenport Fuel Co. It was mailed Nov. 1st.

Tuesday-
Wednesday
Nov 1/22

Dearest Dad:

Received sis's sweet letter containing the sad news but of course which seemed inevitable in the near future at least. and pop on top of Oma's death my sorrow was heighten by the fact that I couldn't be home but even if I wasn't there personally I was in thought because I didn't realize how much Oma meant in my young life until she died. It's kind of hard to write a letter of this kind home because in our happy home I have nothing to write but stories of good times that I've had and of those I'm going to have with a feeling that everything as usual is O.K. at home but it happens in the best regulated families and we've got to take it as it comes but Dad I can see your part of it. of all the troubles that I can imagine and that are bound to come in time the trouble I dread worse is to have the time come when mother and you & all of course must go and I sometimes feel I'd as soon not live to see the time. [His father outlived him by nine years and died the day after what would have been **Bix**'s 34th birthday. His mother outlived him by 21 years.] **well I'll check this as I know it isn't making you feel any better but just between you and me Dad I think that we can say that when Oma was living we had the best mothers in the world. am I right?**

Last night we played a hallowe'en masque ball and really that was the first time my mind was off Oma and home really I never did see so many funny costumes and such a variety. This is a dam good job pop and I am finishing up here as I promised in about a week and a half then the boss wants me to go to Scranton Pennsylvania to open up with a good band for just a week or two until they get a cornet player. Syracuse is a real town about as big as Des Moines but it is about 300 miles from N.Y.C. while Scranton Pa. is only 100. so I may go if you let me.

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only for a week to save carfare to N.Y.C. cause I sure hate to leave without puttin my foot on Broadway. The boss was going to take us up but he can't for at least a month and I wont be here so that's the dope I'm going to Scranton and then ease into N.Y.C. and come straight home 'cause I want to home so I'm there to stay when I get there.

Just send my mail to the Alhambra dancing academy Syracuse N.Y. & I'll get it—the place is the best in town, as big as the colliseum only a better class of people. I had a lette all written to you folks but when I got sis's I didn't send it so pardon the delay. I really haven't much time but I'll write more now on.

I'll try to send some 'do' but I'm afraid New York will about break me but I'll go easy and save some I now have 30 bucks saved.

Well pop I'll have to close and get in a tux to play so grease aunt Lutie & Aunt Tillie & Uncle Tallie and extend to them my heartiest sympathies.

Love to mom & Sis & Burnie

Bixie

If I get enough 'do' while in Scranton I'm going to send for mom as G. City isn't far from there. [G. City is Grove City where Agatha's mother's family had lived prior to moving by covered wagon, to Davenport.]

James Hogan, Secretary, Syracuse Local #78 (6/29/73):

I have not had any success in obtaining any data on **Bix.** All of our files prior to the year 1923 were destroyed in the Bastable Theatre Building fire of February 12, 1923.

Nov. 5 (Sun)—**Bix** and Wayne Hostetter left Syracuse.

Hollis Peavey (12/4/65):

Eddie Condon was in Syracuse in the Fall of '22. He was to join me at the Arcadia in St. Paul that winter. All correspondence was by mail.

Hollis Peavey (8/31/64)

I had met **Bix** on the steamboat *Capitol*. He was engaged to come to work for me but the trumpet player I was letting go—went to the owner of the Ballroom and cried on his shoulder. The boss requested that I not take **Bix. Bix** was o.k. about it and said he was going to study up and learn what the third valve was for on his cornet.

Nov. 7–9 (Tue–Thu)—**Bix** and Hostetter joined an unknown band in Scranton, PA. **Bix** filled in until they secured a trumpet player.

Nov. 10–17 (Fri–Fri)—**Bix** and Hostetter in New York.

Fritz Putzier (I-9/16/64):

I remember Wayne Hostetter telling me about **Bix** and Wayne arriving in New York. They checked into a hotel. **Bix** peered out the window and saw a couple making love in a room across the way. He darted out of their room, and counted the rooms to where he felt the incident was taking place. **Bix** called down to the desk got the telephone number of the nearby room, and called it.

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Bix said, **"This is God. I've been watching you. Shame! Shame!"** And promptly hung up.

Rome Siemon (7/29/64):

Wayne Hostetter took **Bix** to New York and they went to where the ODJB [Original Dixieland Jazz Band] were playing. Wayne asked if **Bix** could sit in for a number. They had always said no, but this one night they said it was okay to sit in and play one number. He did! Wayne said they wouldn't let him quit.

Nick LaRocca (4/16/60):

In 1922 **Bix** sat in with the ODJB. He fashioned his music after the ODJB arrangements. **Bix** could play my parts as I played them. Yet this was the first time I heard him play in the style he was noted for for many years. **Bix** was a self-made cornetist.

I marveled at this young man developing a style of his own. This boy was a perfect gentleman and a brilliant musician.

Fritz Putzier (4/12/73):

When **Bix** and Hostetter went on to New York—after Syracuse—he had the cornet I had sold him. It was Hostetter that told me about the time in N. Y. that he had arranged for an audition for **Bix**—they were late—they were running up the stairs to catch an elevated train to get to wherever they were going—the horn slipped out of the paper sack—and when **Bix** picked it up the tuning slide was badly bent. It was so bad that **Bix** had to take the audition very badly out of tune—the horn i.e.—but **Bix** was able to lip the notes in tune enough to get by. As for the accident requiring a new horn? I doubt it. I would guess any good repairman could have fixed his horn.

Apparently, Wayne Hostetter left New York City and returned to Davenport.

Nick LaRocca (5/14/60):

In 1922 **Bix** had already developed his own style. I had a friend that ran the restaurant across from Danceland where **Bix** could get his eats and charge them to me.

Bix stayed with Artie Seaburg or me as I hardly used my Hotel room except to change clothes. During the daytime I would find **Bix** at my cornet trying to play it. I showed him the fingering and how to put his lips to the mouthpiece. There was still time for me to give **Bix** the help he wanted from me.

At this time **Bix** knew piano and would play many standard numbers. But, to me, **Bix** played more on the order of the great composers.

I began worrying about this time and had to send him home as I could have been charged with harboring a minor.

Nov. 19 (Sun)—Red Nichols and members of the Syncopating Seven band spent part of the evening at the Friars Inn. As luck would have it, **Bix** was sitting in with the Friars Society Orchestra for two sets. Red didn't have a chance to talk with **Bix**, as the "Seven" had a train to catch to continue their tour, which included Red's first recording date on Nov. 22nd for Gennett.

The Syncopating Seven each paid twenty-five dollars to record three selections. Two were issued as designated Gennett Special un-numbered Records: **Chicago** and **Toot-Toot Tootsie (Goo'Bye)** (for which each musician was given 25 copies for promotional purposes). The third title, **Strutting At The Strutter's Ball**, was rejected. The two issued sides appear on the Broadway LP 110 "Real Rare Red." You can hear Louis Panico's influence on Red.

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Red Nichols (I-7/4/60):

I was under the spell of Louis Panico, Nick LaRocca, and a little bit of Phil Napoleon. Maybe a slight touch of Frank Quartell, but I was still trying to develop my style at this time, not certain of which was the best road.

Red Nichols via Woody Backensto (5/5/57):

Bix made a tremendous impression on me, and I'd be the last one to deny that his playing had an influence on me, but I did not imitate him. We were both "evolving" our styles, and we took inspirations from many of the same sources. Only a person who is musically ignorant finds any similarity between my work and **Bix**'s.

Nov. 19 (Sun)—**Bix** talked to Mike Fritzel in Chicago about having the Original Dixieland Jazz Band play at the Friars.

Nov. 20 (Mon)—**Bix** returned home, and wrote to Nick LaRocca while on the train headed home. The train was the Rock Island Lines, en route to Davenport. He addressed the envelope to: D. Jas. LaRocca

Monday

Rock Island Lines
enroute to Davenport Ia.

Dear Nick:-

Am on my way home from Chi. I thot Id take this opportunity to write you the dope.

I saw Mike Fritzel last night and he sure seemed impressed when I told him about you boys wanting to come to Chi. and that you would consider the Friars Inn if everything—'Do' and hours were satisfactory. I sure poured it on thick. Well Nick Mike wanted to know the dope in regard to the money you boys wanted etc. and I said that you would write him the full particulars that I just didn't know. All I knew was that you were the best band in the country. Well he expects a letter from you Nick. I'm sending your address to him so he can wire you—I was supposed to meet him today at 3 but I left early so I left your address addressed to him at Friars.

You write him about what combination you'll have and everything else. I told him that you just made a record [SOME OF THESE DAYS and TODDLIN' BLUES: OK 4738] which pleased him—His address is Mike Fritzel, Friar's Inn, Chi.

Well Nick I wish you the best of luck—give the boys my best and tell that clarinette player to expect some 'do' right soon & also tell him he's the best boy I've ever met.

Sincerely
B. Beiderbecke

Ropollo & the band are leaving in about a week they aren't going to New York for awhile—Rap. also sends you, Eddie & Tony his regards.

Nick LaRocca (5/14/60):

Bix and my clarinet player, Artie Seaburg, used to pal around together.

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December—**Bix** was at home in Davenport and he went to work in the office of the East Davenport Fuel and Lumber Company. His brother, Charles "Burnie", was now the bookkeeper for the firm.

Mid-December—**Bix** played a society dance with Bud Hatch, outside Chicago.

Wilbur "Bud" Hatch (2/10/60):

After the summer resort season ended, I booked **Bix** numerous times to play with my band. One incident I remember so very well was on the occasion of my playing an important society function somewhere out of Chicago. I had talked to **Bix** in Davenport and he was coming by train to join us for the engagement. The train was delayed in arriving and we had to start the dance without a cornet.

When **Bix** finally did arrive, much to our relief, he took his cornet out of the case—took a breath—blew—and nothing came out. He had bought a new horn that day before leaving Davenport and while on the train decided to lubricate the valves, but instead of taking them out one at a time, he took them all out at once and then proceeded to put them back all wrong. Believe it or not, regardless of what anyone may tell you about valves being numbered, these were not.

I'll never forget the picture of our taking turns holding up the cornet, pushing down a valve, and trying to match up the holes so the air would go through. I can assure you that **Bix** was the least worried member of the group including the guests. We finally got it to work—and the affair turned out successfully in spite of all the confusion.

Dec. 25 (Mon)—**Bix** played a high school fraternity dance with Bill Grimm's Band in Dubuque, Iowa, at Julien Dubuque Hotel. Don Murray (cl/tsx) was also present.

Bill Grimm (1/26/65):

I invited **Bix** to play in my band at one of the fraternity dances in Dubuque, Iowa. We had a little larger band than usual (7 or 8 pieces) as I wanted to impress the people in my home town with my orchestra.

The dance was Christmas night, 1922. **Bix** came up to Dubuque by train from Davenport. There was a big snowstorm that day and **Bix's** train was late but he made it just in time although we had no opportunity to rehearse with our larger band unit. Despite this lack of preparation, the boys in the band were so inspired to have **Bix** with us that I was highly complimented by my friends for having such good music.

Bill Grimm (8/27/73):

Don Murray played sax and we had a party with old friends after the dance.

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1923

BIX IS LISTED AS residing at 1934 Grand Ave. in the 1923 Davenport City Directory. His father, Bismark is listed as manager of the East Davenport Fuel Co. and the East Davenport Branch of the the H. O. Seiffert Lumber Co. Bismark's business telephone number was 443, and his home telephone number was 4638-Y. Uncle Carl T. is listed as secretary at the H.O. Seiffert Fuel and Lumber Co. on W. 2nd Street and his home telephone number was 3126. Charles "Burnie" is listed as an agent with the National Life Insurance Co.

Dale Skinner (1/30/61):

Early in the year, I had the band at the Valentino Inn. Our band included: Kyle Pierce (p); Bill Paley (d); (I sent to New Orleans for) Chink Martin (sb) and Gene Caffarelli (t); now forgotten (tb); and me on tenor.

Bix came into Chicago and did not have a place to stay, so he moved into a room I had at Kenmore close to Wilson Avenue. At this time, **Bix** sat in with us and I didn't entirely comprehend what he was doing but I knew it was good. I was thinking of hiring **Bix** and letting Gene go but the owner, Dan Barone, told me **Bix** played out of tune and to get rid of him. I guess he never heard of 4ths, etc.

I do know that **Bix** got a job with the pit band at the Riviera Theatre and the first night on the job, showed up with a tuxedo and tan shoes.

William A. Paley (4/17/61):

Bix only rehearsed with the band. He didn't get a chance to play or work with us because Danny Barone heard him at rehearsal and couldn't understand that kind of cornet playing. Cafferelli was kept.

Bix had a sidekick, a banjo player named Bob Gillette. He didn't stay either. We did without a banjo.

The addition of **Bix** and Bob to our group at the Valentino Inn, in my opinion, would have made this one of the best dixieland bands ever assembled.

Charles Margulis (TI-8/1/61):

I do remember visiting the Valentino Inn when **Bix** sat in. What remains firm in my memory is that he was playing the cornet left handed. [No doubt playing ODJB tunes and **Bix** was mimicking Nick LaRocca, who was left handed]

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Steve Brown, who replaced Arnold Loyacano, commented on **Bix** being around the NORKs (11/25/57):

Bix would sit in with many bands as he made his rounds around the Loop. He, Jimmy Hartwell, Bob Gillette, and the rest of his gang, would come to the Friars Inn after they were through playing. We played until 5 a.m. and these fellows loved to spell us that were tired.

Hoagy Carmichael (I-10/12/73):

George Johnson had been urging me to quit school and go with him and Vic Moore to Vic's parents' home in Palm Beach. George reasoned we could mooch off the parents if we couldn't find work, but if we did we'd be in the Florida sunshine.

I decided to quit school [January 3] and headed for Chicago.

The first stop I made was the Friars Inn where I found George, Vic, and **Bix**. As before, after hearing this wonderful band, **Bix** wanted to go and hear "King" Oliver at the Lincoln Gardens.

No one had told me about this marvelous second trumpet player "King" had. "King" let him take off on a few numbers, and we all cheered and pounded the table. Gabriel had changed his name to Louis Armstrong. What a night that was!

Hoagy, Vic and George went ahead to West Palm Beach to await **Bix**'s arrival. **Bix**, remained in Chicago and eventually returned to Davenport and went to work for his dad at the East Davenport Fuel Company.

February through June—**Bix** at home in Davenport. Played an occasional pickup date around town, but continued to work at his father's business.

Charles "Burnie" Beiderbecke (12/12/59):

While with my dad at the Fuel Company **Bix** did a few office chores such as weighing the loads of coal which were to be delivered to customers; took deposits to the bank; and also did a lot of collecting.

Wayne Rohlf (9/20/64):

Regarding **Bix's** activies about this time. I entered high school in 1922 and **Bix** left around that time. To my best recollection, **Bix** worked at the coal yard during this period, however, I am almost positive that he used to sit in with Carlisle Evans, Tony Catalano, Bill Greer, and "Doc" Wrixon any time they would let him.

March 10, 1923 (Sat)—**Bix**'s 20th birthday.

April 23 (Mon)—Front page of the *Davenport Democrat & Leader*: "Miss Vera Cox who is playing 'Celeste' in 'Miss Somebody Else', the fetching little comedy the Davenport Woman's Club is putting on in three performances this week at the Immaculate Conception Academy auditorium promised to make quite a hit in her part. . . . she will be remembered as the winner of the high school girl's popularity contest two years ago. . . . She also won the beauty contest three years since in the Davenport High School . . . "

April 24–25 (Tue–Wed)—The Benson Orchestra of Chicago played Davenport Coliseum. Dancing until 1:30 a.m. Admission $1.10 per couple, extra ladies 55 cents. **Bix** and Esten Spurrier met band member, Frank Trumbauer.

Esten Spurrier (I-7/26/74):

Bix and I went to the Coliseum to hear the Benson Orchestra of Chicago. We were both taken by Frank's tone and styling. We decided we had to meet him, so we went up to the

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bandstand between sets. We had to ask him about the band-aids all of the sax and brass men wore across the bridge of their noses. Frank explained, "It's a gimmick we used. We told the dancers, (when asked) about the band-aids, that we played so "hot" it would break the blood vessels in our noses, and this was put on as a precaution". We had a laugh about it and found Frank to be a very friendly person.

Hoagy Carmichael (I-10/12/73):

Eventually we ended up at West Palm Beach waiting for **Bix** to join us, but he never did. Probably a good deal because if he had of joined us, I might never again have returned to school. I just would have followed **Bix** wherever he went.

The musicians remained in West Palm Beach through early summer and then Hoagy and George Johnson landed jobs with Tom Bessett (vn). Tom's band was appearing at Lake Keuka at Hammondsport, outside of Ithaca, New York. The job concluded Labor Day. Hoagy returned to Indiana University as a student.

May 30 (Wed)—**Bix**, Spurrier, Bob Struve and clarinetist Jimmy Cannon went aboard Streckfus steamer, *J.S. DeLuxe*, to listen to Ralph Williams & His Famous Benson Orchestra.

Esten Spurrier (5/30/73):

The bands went on the boats from here (like Ralph Williams) and the *J. S. DeLuxe* would leave out the first day from here going on a string of one day trips upriver—ditto down to St. Louis where it stayed all summer. Bob Struve, Jimmy Cannon, **Bix** and I went aboard on the 30th. Cannon was a little older and professional compared to us and knew someone in the band from Chicago. Jimmy was asked to sit in since they knew he could play pretty good. The rest of us were thrilled at Jimmy's good fortune and at how well he was accepted.

June—**Bix** became a regular visitor to the Linwood Inn which engaged the Floyd Bean group from Grinnell, Iowa, for the summer months, and consisted of: Floyd Bean (p); Gene Hamilton (d); Al Hamilton (bj); Silas Thompson (sx); and Jimmy Fitz (t).

Floyd Bean (7/8/67):

He came out to Linwood Inn on several occasions—used to carry his horn around in a paper bag. The local bands (around the Tri-City area) would shun **Bix**, when he wanted to sit-in because he couldn't read music.

Bix liked to sit in on piano, he showed me a lot of new things about playing piano. Playing tenths—I'd never heard of that before, I always played octaves in the bass. **Bix** would sit down for hours and show me tricks on the piano.

Bix was a wonderful musician, but he only had a local reputation then. We even thought of hiring him when our trumpet player left. But we needed someone who could read well enough to carry the lead on the new sheet music, and **Bix** couldn't read.

I sincerely believe **Bix** was ahead of his time.

Jack Teegen (11/15/65):

The Linwood Inn is down the river from Davenport, about 10 miles. **Bix** would play occasional one-nighters around the Tri-cities for pay, but he also played many without any pay, as an added cornet to the group, mainly for kicks. Music, as you know, was **Bix's** life and love—nothing else really mattered.

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July 2 (Mon)—In Chicago, **Bix** joined Dale Skinner's band, replacing Gene Cafferelli. Valentino Inn, 22 East Adams Street, between State and Wabash.

Personnel: **Bix** (c); Skinner (cl/tsx); George Brunies (tb); Kyle Pierce (p); Chink Martin (b); Bill Paley (d). Bob Gillette (bj) auditioned, but was not accepted as a member of this band.

Bill Blaufus via Bob Harrington (10/12/65):

Bix landed a job with a real nice band at the Valentino Inn, located on the second floor of a building on the north side of Adams Street between State and Wabash. This place had real dull lights, purple drapes, and drew an alcoholic, late crowd. **Bix** enjoyed the surroundings and the band played good music.

July 17–18 (Tue-Wed)—New Orleans Rhythm Kings recorded for Gennett in Richmond, Indiana. **Bix** went there with Don Murray, who appeared on the recording date, **Bix** watched.

This was the date on which Jelly Roll Morton recorded with the New Orleans Rhythm Kings on five out of seven sides: **Sobbin' Blues**, **Clarinet Marmalade**, **Mr. Jelly Roll**, **London Blues**, and **Milenberg Joys**. Hearing Jelly Roll in person amounted to a golden opportunity for **Bix** to absorb new ideas on harmony and composition from the unique piano style of a pioneer in small-band jazz.

July 20 (Fri)—**Bix** left the Skinner band, and was replaced by Gene Cafferelli, who later played with Charley Straight's orchestra.

Harry Gale (10/12/73):

The engagement at the Valentino was short lived. The owner of the place had a girl he was trying to promote as a singer. She was hopeless and blamed her lack of talent on the band. The owner was very unhappy, resulting in a quick departure.

July 25–28 (Wed-Sat)—**Bix** played a gig with Pete Lowry's "Shuffle Along" band at Cagles Park, between Marion and Herrin, Illinois.

Personnel: **Bix** (c); Larry Lonnie (t); Don Murray (tsx/cl); Bo Ellis (cl); Harold "Rags" Ragland (asx); Alan Millikan (p); Frank "Pete" Lowry (bj); Frank Kellog (bsx); Bill Armstrong (d).

Harold Ragland (I-11/2/74):

In the Fall of 1922, Don Murray was sent to Illinois Wesleyan University at Bloomington, Illinois. His father was a Methodist Minister and wanted to get Don away from Chicago and the music. He wanted a career in the ministry for Don, but it was not to be. The first thing Don did was join our college band, Frank "Pete" Lowry's Shuffle Along Band.

During July "Pete" had booked the band in the south of the state and hired Don as one of the musicians. Don had to go to Chicago where he met some musicians for a recording date at Richmond, Indiana. One day, Don called "Pete" and asked if he'd like to hire a "damn good cornet player?" Pete said yes. Usually we hired Carl Agree (t), from Decatur.

I came back to the dorm about 3 o'clock on the day the two arrived. I asked to meet the cornet player. I was told he was up on the third floor sleeping it off. Well, I got up to the second floor and discovered he was taking a shower, and I can still see those red eyes.

The band got together in two cars and drove to Herrin. Herrin never heard of Prohibition

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and had saloons running on the main street. In fact, it was the police that helped us get some booze, which in those days was "White Mule" or some doctored liquor.

Every saloon had a piano. **Bix** spotted one and headed straight for it. He really caught our attention as he played the works of Debussy and other modern composers.

Bix and Don raved about this pianist Don had recorded with, Jelly Roll Morton. They couldn't say enough about him.

That night I heard **Bix** on cornet. Let me say his interpretation of the music we played was out of this world. Marvelous! Someone mentioned he didn't have a mute. "**Oh yes, I do**", he said and **Bix** picked up a water bucket and blew into it, using it as a mute.

We didn't want the night to end. Following the dance, we went back to a saloon in Herrin and picked up some booze, and then went out on the nearby grass and sat down and played some more.

Don called out, "Number 57." He and **Bix** started off in unison and we joined in. Then **Bix** called out, "**Number 48**," and again Don and **Bix** started off. By now we got it, they were putting us on. We all had a good laugh.

Bix only played with us a couple of days and he and Don left.

Later we got a letter from Don saying they had caught the fast train from St. Louis to Chicago, and at **Bix**'s insistence, they rode in the cab with the engineer.

July 30 (Mon)—**Bix** rejoined the Bill Grimm band aboard the Graham & Morton lines steamer, *Michigan City*.

Personnel: **Bix** (c); Jimmy Hartwell (cl/sx); Johnny Carsella (tb); Grimm (p); Frank Lehman (bj); Harry Gale (d). **Bix** worked on the *Michigan City* until the end of summer.

Bill Grimm (1/26/65):

I got to know **Bix** most intimately when we played on the excursion boat each day. He was a great inspiration to me and taught me many of the numbers we played. Little did we know at the time how famous he would become.

An ad for the Graham & Morton Lines stated: "Graham & Morton Line—Steel Fleet of White Flyers; EXCURSION—Music and Dancing Free. Chicago to Michigan City [Northern Indiana]. $1 round trip daily and Saturdays. $1.75 round trip Sundays and Holidays. Daily & Sunday & Holidays: Leave Chicago 10:00 a.m.-Return Chicago 7:00 p.m. Saturdays: Leave Chicago 2:15 p.m.-Return Chicago 10:45 p.m."

Jacob's Orchestra Monthly in their July issue, page 83: "The Oriole Terrace Orchestra [Dan Russo-Ted FioRito Orchestra] from detroit has arrived in Chicago for an engagement succeeding Paul Biese at the Edgewater Beach."

Charles "Burnie" Beiderbecke (1/5/62):

After Lake Forest, **Bix** many times sat in with the Russo-FioRito Orchestra at the Edgewater Hotel.

The Oriole Terrace Orchestra presented **Bix** with an autographed poster of the Band. The poster had a central protrait of the entire orchestra and their instruments. A sampling of the autographs: Dan Russo, "To **Bix** old pal sincerely;" Ted FioRita, "'Play Posies' Big Kid '**Bix**';" Frank Quartrell, "To my pal **Bix**;" and Clayton Naset, "He plays a saloon piano."

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Aug. 8 (Wed)—Benny Goodman replaced Jimmy Hartwell.

Charles "Burnie" Beiderbecke (7/9/64):

I met Benny Goodman when he came to town last year. He said when he first appeared in the excursion boat band **Bix** ordered him, "**Get away from those instruments!**" before **Bix** knew Benny was a new member. Benny didn't blame **Bix** though, because he was still in short pants at the time [Benny was just 14 years old].

Bill Grimm (1/26/65):

I had the orchestra on the boat in the summer of 1923. One day the sax player resigned, we were in a jam, being really shorthanded. Frankie Lehman, the banjo player, said he knew a chap who played sax and would invite him to come down the next day.

A little lad still wearing short pants and long black stockings accompanied Frankie to the boat. I took one look at him and said to myself, "This will never do. What will people think of Bill Grimm's Varsity Band?" Just then the boat's whistle sounded and we were about to take off so I told the little fellow to jump aboard and we'd make a day of it.

The little fellow did not read music, but he could play any piece we knew and also played the clarinet. He was so good I offered him a regular job provided he could locate a pair of long pants. He said he had long pants with his Sunday suit and he would ask his mother if he could wear it every day. Fortunately, his mother approved and so this little chap, named Benny Goodman, played with my band all summer.

Merv Sorensen (2/15/67):

My wife and I were on the excursion boat. As we left the protection of the break waters the rough waters hit us. Waves at times were higher than the boat.

The band only played briefly as the boat left Chicago, and upon hitting rough water no one was interested in dancing. The boys just fooled around with their instruments.

The music was on the lower deck with the level hardly three feet above the water line. Benny Goodman was having a hard time getting his clarinet tuned to the piano, which was out of pitch, and sounded terribly out of tune. At no time did the boys sound very good.

Everyone was getting sick, except **Bix**, who offered me a lemon to suck on. I turned him down and returned to the upper deck to my pregnant wife who had been the first to react to the wavy ride.

Jimmy McPartland (2/1/54):

I was playing on one of the rival boats [*The Saugatuck*] when **Bix** played with Bill Grimm's Band. I spent most of my time listening to **Bix**. I had heard about **Bix**, but when I finally heard him play, words couldn't descibe this boy's talent and genius. I was enraptured and never tired of listening to him.

Bill Grimm (1/26/65):

One of the problems of the excursion ride to Michigan City was when the wind was from the north or south, the boat rocked sideways, often over to very wide angles. This necessitated putting a steel cable around the upright piano to hold it against the wall. The chap playing drums had to hold the drum with one hand and beat it with the other or it would slide away from him. This type of wavy boat ride made Benny Goodman very sick and almost every other day he would threaten to quit. But each morning he was there to check the weather and we'd convince him we'd have a smooth ride.

Our excursion boat docked in Chicago each evening, and we were free to roam until the next morning at 10:00 a.m. Frequently we would go on the south side of Chicago to the dancehall cabarets, often referred to as "black and tan", to listen to "King" Oliver's band. Louis Armstrong played second cornet to Oliver, and his future wife, [Lil Hardin], played piano. Sometimes they let **Bix** sit in with their band. He was given friendly nods of approval

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by these musicians for his rendition of breaks or choruses allocated to him. I sat on the piano bench with Lil Hardin.

Harry Gale (9/24/73):

I recruited Benny Goodman . . . It may be of interest to know that on their day off a number of musicians from the Friars Inn Band would come aboard and join us for the day. Just for the sheer pleasure of playing with **Bix**. Man, would that boat rock! . . . **Bix** was a great admirer of "King" Oliver and when **Bix** and I got through work, we would hurry out to the Lincoln Gardens to listen and sit in.

Bill Grimm (1/26/65):

Bix was often a bit sleepy in the morning but never failed to play an inspiring horn. I can still visualize his part smile with twinkling, squinted eyes which became his trademark before ill health set in.

Even on the boat **Bix** would sit at the piano between dances and create some new chord or tune combination which should have been recorded for posterity.

Harry Gale (9/24/73):

Bix stayed at our house, from time to time—as a matter of fact, he still has some shirts, underwear, and socks of mine—and I remember well his developing **In A Mist** on our old grand piano.

Bix was rather a shy sort of person. I had arranged for him to meet some attractive dates, but somehow he never seemed to follow through. One girl in particular, they had a number of dates, but nothing came of it. The only girl I ever knew **Bix** was seriously interested in was later a harpist with a symphony orchestra.

John C. Korn (6/29/96):

My dad [Ferdinard] dated "Sis" [Mary Louise] a while. He used to tell of a time when "Sis", my dad, and I think another couple went to Chicago for the day. This was when **Bix** was becoming well known. Anyway, they all went to a speak-easy where **Bix** was known and could get them in. They had a jazz band, probably on the south side. As soon as the band saw **Bix**, they quit playing and fell all over **Bix** greeting him and insisting he sit in. My dad remembered being impressed. [John's dad later married Vera Cox on May 15, 1926.]

Sept. 3 (Mon)—The Lake Boat season ended.

Harry Gale (9/24/73):

Following the Lake Boat Season, I went with **Bix** to the Green Mill Gardens, a night club at the corner of Broadway and Lawrence Avenue in Chicago. I do not recall the leader of the band or who was in it. We only stayed a short while because I decided to return to school [Northwestern University opened September 23] and I believe **Bix** returned to Davenport.

Later I heard **Bix** went with a bunch from Chicago to St. Louis, but I don't know where they played.

The last I heard, **Bix** joined the Wolverine orchestra that was being formed.

Bix came from an excellent family and reflected gentle and fine instincts in his behavior. Yes, we were becoming aware of the start of **Bix**'s drinking problem. However, nothing annoys me more when I hear people mention **Bix** used marijuana and stronger stuff. Nothing could be further from the truth. **Bix** strongly opposed such use and frowned upon other musicians who used pot. It was **Bix**'s opinion a musician does not play well under the influence of marijuana.

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Charles "Burnie" Beiderbecke (5/31/58):

I am not narrow minded and I realize anything written about **Bix** will embody his excessive drinking. Everyone knows it and it would be wrong to try and fool the public by trying to deny the fact.

Oct. 1 (Mon)—**Bix** obtained a union card in the Davenport American Federation of Musicians, Local #67.

Rumors persist that **Bix** played with fellow Davenporter, Emil Flindt and his band. No evidence of this has been found, but . . .

Merv Sorensen (2/17/67):

Kaltenbach recalled that his orchestra lost out on a weekend engagement at Hotel Grinaldi at Lake Geneva (a large lake resort about 40 miles northeast of Rockford) to an orchestra of which **Bix** was a member.

Early October—**Bix** worked a theater engagement in St. Louis.

Partial personnel: **Bix**, Frank Cotterell (t); Floyd O'Brien (tb); Abe Cholden (tsx); Dick Voynow (p); Charles Cotterell (d).

Mid-October—**Bix** returned to Chicago.

Abe Cholden via Jim Gordon (1981):

I rehearsed with this band on the second floor of a multi-storied building at the north-east corner of State and Randolph. The personnel was: **Bix** and Wingy Manone (c); myself (tsx); Dick Voynow (p); Bob Gillette (bj); and Bob Conzelman (d). We also had a clarinet and tuba but I have forgotten their names.

After rehearsing a couple of weeks, the band was hired for a booking at the Stockton Club. Wingy, Voynow, and the tuba stayed behind. We added Ole Vangsness (tba/bsx).

We all lived at the Hamilton YMCA. I gave notice, after a couple of weeks, because I felt I was missing out on too many opportunities in Chicago.

The Stockton Club, Hamilton, Ohio.

During 1923, at Hamilton, Ohio a large framed roadhouse of two stories initally was owned by a man named Addison. He converted the house to a club featuring gambling and dancing, with liquor served. Similar to the illicit clubs that thrived during the Prohibition Era. Much of its space was devoted to gambling, but food and drinks were served in another part of the club where people could dance. The upstairs was for the caretaker and the use of the manager.

Later on, five millionaires backed the operation of the newly named Stockton Club, and the co-owners were: Gerald Chapman known by the nickname of "Chappie", and a fellow remembered only as "McCarthy". McCarthy liked talking in a "Damon Runyon" vernacular and referred to most things as "joint" and would tell **Bix** to, "take a chorus on that joint." Gerald Chapman also had colorful phrasing, and when fights would break out in the club, he would tell the band, "to play because they're jiggin' in there." George Reagan ran the dice tables, and Roscoe Ales supplied the club with liquor.

An all-girl orchestra opened the Club but were soon succeeded by a band led

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by a now forgottten violin player. He was ousted in due time by his own band. Drummer Bernie Cummins took over.

George "Red" Bird (1/28/59):

I started playing trumpet at the Stockton Club in June 1923 with Bernie Cummins. He was the business agent, I was the musical director. We had a chance to go into the "Toadstool Inn" in Cincinnati on Labor Day. I didn't think the band was ready. He did. I quit, and he got another trumpet player.

The Stockton Club was a pretty rugged operation. Bootlegging, gambling, etc. . . . I organized another band. Anyway, we were playing pretty good together by the end of September.

"Bud" Ebel (8/27/58):

The club was seven miles south of Hamilton on Route #4, which is the main road to Cincinnati, and twenty miles north of Cincinnati.

One of first musicians hired was Dudley Mecum, a pianist and native of Hamilton who happened to be in town. Together Red and Dud decided to hire Jimmy Hartwell from Indianapolis. Red found Jimmy available and eager to join the band but first, his hotel bill had to be paid. Bird came up with the needed money and Jimmy headed to the club posthaste.

George "Red" Bird (1/28/59):

About the last of October we were sitting on the stand between dances and Dud (Mecum) said "I'm getting tired of this joint and think I'll go back to Chicago." I said, "So am I . . . guess I'll go back to Detroit." Jimmy Hartwell said, "What the hell am I gonna do? I just got married." . . . I told him I'd turn the job over to him and stick around until he could get a band together. . . . That was the beginning of the Wolverines.

Dud Mecum (8/8/58):

Red [George Bird] and I met and although jazz was not his dish, that's what they wanted and so we set out to put together the best we could find.

The first man we had was Jimmy Hartwell. Well, right off, Jimmy didn't like Red's playing nor any of the rest of the local guys, so he started plugging this Chicago bunch, so to make it brief they had us bring them in and well, they had us outnumbered so Red quit and they got **Bix**, and in a short time I quit and went to Chicago.

Late October—**Bix** replaced George "Red" Bird in the band at the Stockton Club, Hamilton, Ohio. The long playing hours were from 9 p.m. until 4 or 5 a.m.

Personnel: **Bix** (c); Jimmy Hartwell (cl); Gene Huls, shortly replaced by Bob Gillette (bj); Dudley Mecum (p); Ole Vangsness (tba/bsx); Bob Conzelman (d); Abe Cholden (tsx), replaced a week later by George Johnson (tsx), who had recently returned from playing an engagement in New York with Hoagy Carmichael.

Raymond "Cy" Milders (3/9/73):

The Stockton Club was south of Hamilton during the days of bootlegging, shooting, and gambling. The Band stayed at our Hamilton Y.M.C.A. and every day I would go to the "Y" and sing with **Bix** when he played the piano. I remember getting the musician's "itch" from **Bix** after inviting him to stay all night. He wore that blue sweater for 10 years without cleaning it.

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November—The band learned the new tunes with **Bix** orally going over each man's part, and working out each note he was to play. **Bix** then played four bars, stopped, and repeated it again until each member had the opening and closing of the tune. The process was a slow and tedious one. As they became more familiar with the tunes and each other's style, the music seemed to form a well-blended sound.

Theodore Webb (2/26/58):

> When I first heard **Bix** it was at a roadhouse in Hamilton about halfway to Cincinnati. He was learning his instrument and still developing his breathing. However, he did catch on and went on to be great!

Charles "Burnie" Beiderbecke told of how **Bix** developed his breathing for playing the cornet. Charles said **Bix** would lie on his bed, place a feather above his head, and see how long he could hold in it place while blowing a steady stream of air.

Dud Mecum (10/10/58)

> They had a very limited number of arrangements and they played **Wolverine Blues** so much that I said, as a gag, why not call it the Wolverine Band?
>
> I am a professional songwriter ASCAP, and **Bix** and I collaborated on a tune, which I'm sorry to say was lost. He played good piano and was a great fan of Eastwood Lane. He made me a present of his Eastwood Lane folio when I left.

Note: The folio was more than likely a copy of Eastwood Lane's suite for piano: *Adirondack Sketches*, published by J. Fischer & Bro. in 1922.

1. **The Old Guide's Story** (AMPICO recording 63571G by Eastwood Lane);
2. **The Legend Of Lonesome Lake**;
3. **Down Stream** (AMPICO recording 63571G by Eastwood Lane);
4. **The Land Of The Loon (A Camp-Fire Story)**;
5. **A Dirge For Jo Indian**;
6. **Lumber-Jack Dance**.

During the Stockton Club interlude, **Bix** found a piano teacher and arranged for lessons. The teacher was an attractive young lady of Hamilton named Priscilla Holbrock. One report has **Bix** answering her ad in the *Hamilton Journal*, but this is wrong because Miss Holbrock did not advertise in the newspaper, at least while **Bix** was around Hamilton. More likely, he encountered her or got her name at one of the five local music stores where she probably posted an ad offering lessons.

One night **Bix** was so enthused over the music played that evening that he threw his cornet into the air, but he didn't catch it when it came down. He had to take it in for repairs at Imfeld's Music Shop in Hamilton and this is possibly where **Bix** noticed Priscilla's ad.

It was probably Priscilla who introduced **Bix** to the music of Eastwood Lane. *Adirondack Sketches* had just been published in 1922 and its sophisticated harmonies (for that period) would have captivated an ear attuned to impressionism.

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Marian Beckman, Librarian, via Norman Gentieu (4/14/76):

I checked the *Hamilton Journal* through November 1923 and I could not find an ad [for a piano teacher]. I did check the City Directory for 1923 and found a listing under music teachers — Priscilla Holbrock, 322 No. 6th St., Hamilton.

Norman Holbrock via Norman Gentieu (April 1976):

After graduation from Notre Dame Academy (926 So. 2nd St.) in 1920, Priscilla worked as a pianist at the Eagle Theatre at Court and Reilly Streets. She also had a dance orchestra and gave music lessons. Among my sister's students, at least for a short time, was **Bix Beiderbecke** who wanted some knowledge of the piano.

George "Red" Bird (1/28/59):

Priscilla Holbrock was a very fine piano player (jazz and classical). **Bix** "took" piano lessons from her which consisted of listening to her play and illustrate the proper fingering techniques, but usually ended up with **Bix** playing his favorite pieces by various modern composers. I am of the opinion that she influenced him harmonically.

Bob Conzelman remembered that **Bix** dated Priscilla and she brought a friend for Conzelman.

December—Dick Voynow (p) replaced Dud Mecum.

Dec. 25 (Tue)—**Bix** sent a Christmas card to his mother and wrote:

It's needless to say how I miss you mom but just wait until next Christmas.
Love
Bickie

and **Bix** enclosed a note to his dad:

These are there're best sellers & I couldn't remember what you smoked.
Hope you like them Dad.
Best Love—Bickie

"Bud" Ebel (9/15/58):

Carl Clauve and I were working with Chubb-Steinberg, and after we finished our job which was 12 a.m., we would head for the Stockton Club to hear **Bix** and wait for **Bix**, to bring him back with us. The three of us were together constantly and always having a jam session in Clauve's model T Ford.

On this night or early morning, we were returning to Cincy and stopped on a road (Paddock Rd) to have a nip and jam a little. It has been snowing, and Carl who was bothered with bladder trouble and couldn't hold his water too long had to get out of the car and it was he who had the pivot tooth, not **Bix**. He had to cough and as he did the tooth came out, so the three of us had to go on a hunt and after some time found the tooth.

By this time we ran into tire trouble with two flats on the rear and as we were parked next to a street car track we decided the only way we could get up Paddock Hill was to back up the tracks, which we started to do, and we were doing real good until we noticed a street car coming down the hill, so naturally we had to get off to let the street car pass.

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Dec. 31 (Mon)—New Year's Eve found a capacity crowd at the Stockton Club, which included two groups of rival gangster elements from Hamilton and Cincinnati. About 3 a.m., two members of the party from Hamilton walked through the room occupied by their Cincinnati rivals, took umbrage at an ugly remark, and started a fight that quickly escalated into a riot. Legend has it that the Wolverines played **China Boy** for an hour straight to cover up the fight, but "Bud" Ebel's recollection seems more plausible.

Bud Ebel (9/19/58):

During this fight, the band hid behind chairs or anything else that gave them cover or offered safety. They all feared cuts to their hands and lips, which would impair their ability to play their instruments. [Not to mention jeopardizing their lives!]

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1924

BIX IS LISTED AS a musician in the 1924 Davenport City Directory. His father Bismark, is listed as manager of the East Davenport Fuel Co, and the East Davenport Branch of the H. O. Sieffert Lumber Co. (Tel: 443, 444, 3511). Uncle Carl T. is listed as secretary of the H.O. Seiffert Lumber Co. on W. 2nd Street and his home telephone number was 3126. Charles "Burnie" is listed as Victrolas, 223-29 W. 2nd St. (Harned & Von Maur store).

Jan. 1 (Tue)—A patrons' brawl ended the Wolverines' engagement at the Stockton Club.

Jan. 2 (Wed)—*Hamilton Evening Journal* (page 14, column 3) reported the disturbance over the "padlock law" at the Stockton Club, headlining: "Free-for-All Brawl at Stockton Club New Year's Morning". The article went onto report: "Hurling defiance at prohibition officers, some two score New Year's Eve revelers, 'opened up' at the Stockton Club Tuesday morning about three o'clock and staged a free-for-all fight in which flying bottles crashed against heads and bodies, inflicting numerous minor wounds during the battle. . . . Neighbors state the revelers threw all caution and heed to the winds and ended their New Year's Eve pursuit for pleasure with a free-for-all fight. . . . Many persons were seen in the Hamilton area restaurants, supposedly just out of the club, with bandages about their heads, and with scars and bruises. . . . No report of the matter has reached the hands of the county authorities or the police and no investigation of the matter has been made."

c. Jan. 3 (Thu)—The Band returned to Chicago and had a brief engagement at Palmer Cady's Cascades Ballroom on Sheridan Road near Argyle Street. The Cascades Ballroom was upstairs with a barn-like atmosphere. Palmer Cady was considered "the friend of jazz kids". Ole Vangsness remained in Chicago and eventually started a dental practice. Bob Conzelman left the band and recommended Vic Moore (d) to replace him.

Cincinnati band leader, Bernie Cummins (d) went to Doyle's Dancing Academy and persuaded the owner to hire the Wolverines, saying the band would help build his business. He then contacted the Wolverines with the good news.

World Radio History

Doyle's Dancing Academy occupied the third floor of this building. Located on the northeast corner of Court and Central Aveue, Cincinnati, Ohio. (Courtesy Francis S. Hannaford).

The Wolverine Orchestra musicians deposited their union cards in the Cincinnati Local, all but **Bix**.

Wilbert Little, Secretary, Cincinnati Local #1 (7/19/73):

A check of our Local's records failed to show **Bix** was ever a member of this Local. However I understand he was a member of the Hamilton Local.

Donald C. Perrine, Secretary, Hamilton Local #31 (7/22/73):

An unfortunate accident about 17 years ago wiped out all our records prior to 1956. We are unable to reconstruct a file on some things. We have absolutely no record of **Bix** whatsoever.

Jan. 14 (Mon)—The Wolverine Orchestra opened at Doyle's Dancing Academy, Court and Central Avenue, third floor, in Cincinnati.

During the Wolverine Orchestra's stay in Chicago, it was decided the band would have two leaders, Jimmy Hartwell and Dick Voynow. George Johnson remembers their interest in getting recognition for the band, and he is certain the two contacted Gennett Records in search of a recording date.

Francis S. Hannaford (2/16/66):

Doyle's was a three flight walk-up ballroom for working girls and non-collegians to dance on weekends. Dancers over the college age did not like the Wolverine music. High school and college level ages went to the big dances at the down town hotels, school campuses, or country clubs. Doyle's patrons probably just wrote off the Wolverines as "the band that's playing here now."

World Radio History

Theodore Webb (2/26/58):

> We learned the Wolverines came into town and booked a job at Doyle's. We hustled our dates home from a Saturday night outing, and hurried to the three story building. It was located in a business district so the music didn't disturb anyone. All the local musicians (they were all his fans) would sit around and listen to and urge **Bix** to keep playing until dawn. The younger crowd, 17 to 22, thought **Bix** was a real good cornet player, but we knew he was going to be one of the best ever.

Eddie Johnson, a local drummer, filled in until Vic Moore arrived.

Personnel: **Bix** (c); Jimmy Hartwell (cl); George Johnson (tsx); Dick Voynow (p); Bobby Gillette (bj); Wilford "Min" Leibrook (bb); Vic Moore (d).

Min Leibrook was the first additional musician hired by the Wolverines. Min had sat in with them several times at the Stockton Club, while he was a member of a local theatre band. Only Min and Dick Voynow could read music.

Once Vic Moore was added, he worked perfectly with the banjo and bass, creating a powerful, steady rhythm that never varied. This gave the front line of cornet, clarinet, and tenor a good foundation for playing three-part harmony, even on the more difficult passages.

Thereafter, at **Bix**'s insistence, Al Gandee was added on trombone because **Bix** wanted a "Dixieland" feel to the group.

*Wolverine Orchestra. Doyle's Dancing Academy. (L-R) Al Gandee, Vic Moore, Bob Gillette, Dick Voynow, Jimmy Hartwell, **Bix**, George Johnson, Min Leibrook. (Courtesy "Bud" Ebel).*

World Radio History

*Wolverine Orchesta. Doyle's Dancing Academy. (L-R) Vic Moore, George Johnson, Jimmy Hartwell, **Bix**, Al Gandee, Bob Gillette. (rear) Dick Voynow, Min Leibrook. (Courtesy the Beiderbecke family).*

Jan. 18 (Fri)—The Wolverines played the Junior Prom at Miami University, Oxford, Ohio, and were paid $175. The *Miami Student* newspaper praised the Wolverines: "For offering some novelty music in the second half of the evening."

Francis S. Hannaford (1/14/62):

Hoagy Carmichael's Band was revered more than the Wolverines but they were known to us. The Stockton Club was only 16 miles away. Their proprietors did not welcome our students who had little money to spend.

Don Jacob (1/14/62):

The Wolverines reached Oxford in the afternoon, ate dinnner at Phi Delta Theta House. They changed into their "tuxes" and warmed up by playing in Phi Delta's living room as a gesture of friendliness for their dinner. They played a jam session at the House after the dance (probably running across the street with their instruments). I doubt they stayed at the Frat House all night, though they might have.

Francis S. Hannaford (10/27/58):

Two student musicians from my fraternity, John Sloat (bj), and Frank Smith (t), were voluble in praise of the band. Sloat raved over the new stressed rhythm; his wording of praise as to call it "sock time" meaning emphasis on each beat by all instruments, not only drums-bass-banjo. Frank Smith was impressed by the surety of tone and timing by **Bix**.

Jan. 25 (Fri)—The Wolverine Orchestra appeared at Miami University, Oxford, Ohio.

Bud Ebel felt **Bix**'s first attempts at (what would later be called) **IN A MIST** were made at this time. (9/19/58):

World Radio History

Bix was composing **In A Mist** here. One Sunday afternoon at a ballroom where we (Chubb-Steinberg Orchestra) were playing, **Bix** sat in with us, then he noodled around on the piano and that was it, **In A Mist**. The ballroom was The Ritz, it was over a fish market and brother, the smell!

"Wild Bill" Davison (I-4/1/84):

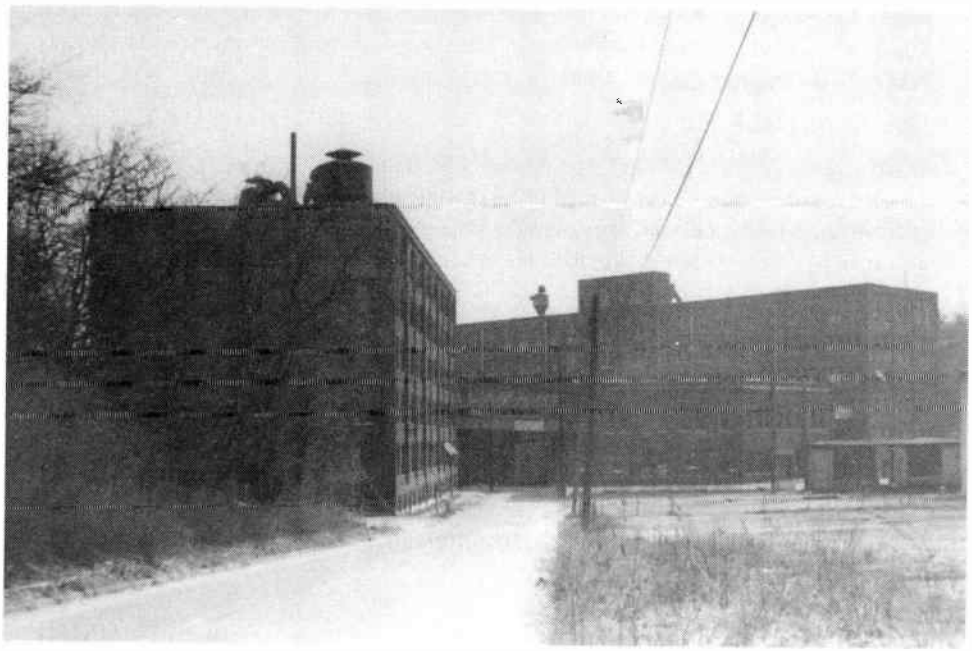
The first time I heard **Bix**, it knocked me out! In those days, a trumpet/cornet player used mutes and he was judged by the number of mutes he owned. I owned 10. **Bix** didn't own a mute. He played with an open horn and he got this beautiful, round tone coming out of his horn. To hear him was an experience.

When the Wolverines were at Doyle's, Carl Clauve and I went to hear **Bix** at every opportunity. Pretty soon we were picking him up, after he finished work, and driving to an all night place called "The Hole In The Wall." We'd jam (I usually brought my mellophone) and partake of their menu, which was bootleg gin and pork chop sandwiches.

The 1924 Gennett recordings of the Wolverines document a special accomplishment in the history of jazz. While latter-day jazz critics may disparage the orchestra for lacking musical distinction, it did play with guts and gusto and compared favorably with other dance orchestras then on records. It excited 1924 dancers and jazz fans and it served as a setting for **Bix**'s early innovative improvisations and his driving lead in the ensemble passages.

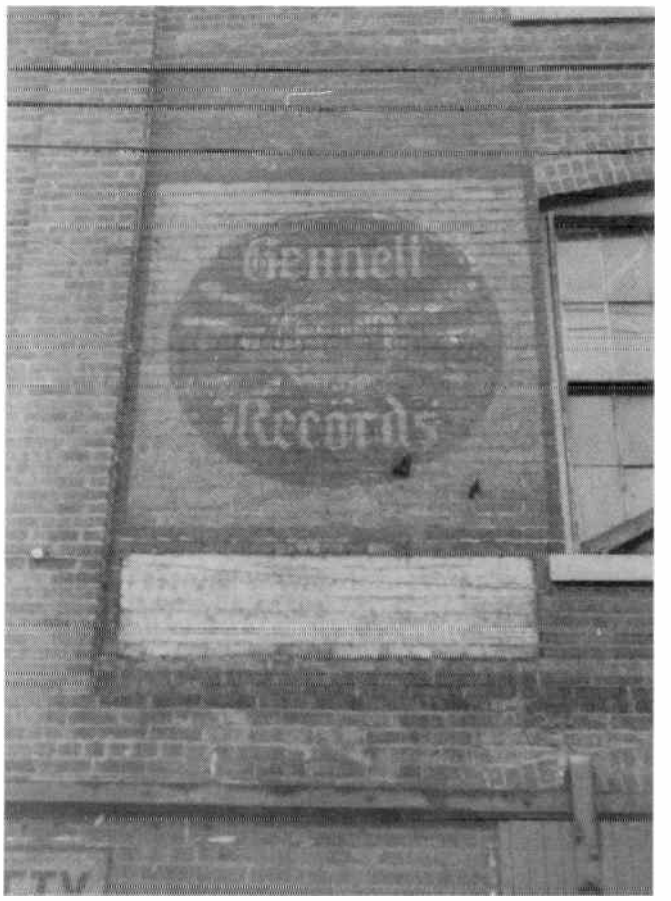
If the Wolverines had not recorded, those remarkable sounds would have been irrevocably lost, as were those of Frank Trumbauer's Arcadia Ballroom Orchestra. It is true that the Starr Piano Company's primitive equipment and studio facilities compromised the quality of **Bix**'s tone, but thanks to the thirteen issued Gennett sides, at least an adequate semblance of it can still be heard.

In the discography, soloists are listed sequentially. In conventional songs, the



Gennett Recording Studio in Richmond, Indiana. (Courtesy Stan Hester).

World Radio History



Close-up of Gennett Records logo on the brick wall of the Gennett Recording Studio in Richmond, Indiana. (Courtesy Stan Hester).

sequence is indicated by the terms: Intro, Verse, Chorus 1, 2 & 3 [ie: C1, etc.], as the case may be, and Coda; in so-called Dixieland pieces, which structurally are similar to Sousa marches, by Intro and 1st, 2nd & 3rd theme as the case may be, and Coda.

And George Johnson stated that the co-leaders, Dick Voynow and Jimmy Hartwell, arranged for the recording date.

Feb. 18 (Mon)—Richmond, Indiana. The Starr Piano Company.
Gennett Records.
Ezra C. A. Wickemeyer (Recording Engineer).

WOLVERINE ORCHESTRA

Bix (c); Jimmy Hartwell (cl); George Johnson (tsx); Al Gandee (tb); Bob Gillette (bj); Dick Voynow (p); "Min" Leibrook (bb); Vic Moore (d).

World Radio History

11751	**FIDGETY FEET** (LaRocca-Shields) Instrumental Released: May 1924
11751	Rejected
11751-A	78 rpm: Gennett 5408 LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke CD: Bix Restored BXCD CD 1
11751-B	Rejected
11751-C	Rejected Soloists: **1st theme**, Hartwell (2), Gandee (2); **3rd theme**, **Bix** (2), Hartwell (14), Gillette (2).
11752	**LAZY DADDY** (LaRocca-Shields) Instrumental
11752	Rejected
11752-A	Rejected
11752-C	Rejected

Title remade on September 16, 1924.

11753	**SENSATION** (ODJB) Instrumental
11753	Rejected
11753-A	Rejected

Title remade on September 16, 1924.

11754	**JAZZ ME BLUES** (Delaney) Instrumental Released: May 1924
11754	Rejected
11754-A	78 rpm: Gennett 5408 LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke CD: Bix Restored BXCD CD 1 Soloists: **C1**, Hartwell (2 & 4); **C2**, **Bix** (20); **C3**, Gandee (2 & 4); **C4**, Gillette (2), Johnson (4).

On **FIDGETY FEET** can be heard one of the first recorded examples of low-register clarinet, (chalumeau). On **JAZZ ME BLUES, Bix** makes an auspicious recording debut introducing a new kind of improvisation in a fine, imaginative solo for a full 20-measure chorus.

Charlie Davis (6/2/73):

Bix never claimed to be an inventor or creator. He felt himself to be an innovator . . . a modifier . . . or better still a master finisher. One who could polish the rough ebony sounds of the creators, giving them the glistening patina of the finest musical craftsmanship. However, no cornet player of the period could agree with **Bix**'s disclaimer. Without exception, they gave

World Radio History

Wolverine Orchestra in the Gennett Recording Studios, Richmond, Indiana, Feb. 18th. (L-R) Min Leibrook, Jimmy Hartwell, George Johnson, Bob Gillette, Vic Moore, Dick Voynow, ***Bix****, Al Gandee. The photo was autographed by* ***Bix****'s brother C. B. Beiderbecke. (Courtesy the Beiderbecke family).*

him credit for the invention of: (1) the open valve glissando, (2) the unfinished phrase, (3) the phrase ellipsis, (4) the phrase ending on the 6th . . . and on the 2nd, and (5) the lip-slur.

Fritz Morris, violinist with Charlie Davis, made this observation to Davis (6/2/73):

Bix had great sympathy for the listener . . . the poor listener with the tin ear, who liked to hear the melody of the song once in a while. I've listened to the Wolverine recordings, over and over, and have always noted, that you'd know **Bix**'s tone and quality anywhere . . . that distinctive personality . . . the way he handles the cornet lead; always around the melody . . . always with a crisp rhythm . . . always interesting and always allowing room for his team-mates to shine with their own innovations. And that little break he took in JAZZ ME BLUES, copied by every cornet player from here to Moose Jaw.

Charlie Davis (6/2/73):

The Wolverines cut the JAZZ ME BLUES record in the original Gennett Studio in Richmond, Indiana. This studio appeared as an afterthought or an accidental happening . . . with its single horn . . . its inability to pick up low frequencies . . . the difficulty in getting to the solo position without stepping on some player's feet and throwing the whole recording out of rhythm . . . and certainly quite unlike the electronic studio of today. But at any rate the recording happened. It pleased a lot of people and sold a lot of records.

For all the tea in China, these fellows could play rings around anything that ever came out of New Orleans . . . black or white!

March 10 (Mon) 1924—**Bix**'s 21st birthday.

World Radio History

March 25 (Tue)—The Wolverine Orchestra played for the Phi Delta Sigma dance in the Elks Temple, Hamilton, Ohio.

Hoagy Carmichael (I-10/12/73):

I had met **Bix** in 1922 in Chicago. I had worked with Vic Moore and George Johnson in Florida early in 1923, and still later in the year worked with George Johnson in New York. During these jobs I was fascinated with what George told me about **Bix** and I was eager to hear him play again. I wrote **Bix** offering the Wolverines band a guarantee of weekend dances at Indiana University, where I had the leading dance orchestra on campus.

March 31 (Mon)—The Wolverines served notice to the management at Doyle's Dancing Academy of their intention to accept another engagement in Indianapolis, but were rebuffed. Management decided to keep their instruments in the dance hall, to circumvent the band's plans to move to Indianapolis.

Under cover of darkness, the Wolverines left Doyle's by lowering their instruments into waiting cars below the third story window and proceeded to their destination.

Al Gandee did not accompany the band, he remained in Cincinnati and went to work for a dairy.

The Wolverines Band continued without a trombone.

April 1 (Tue)—An unsuccessful audition for the house band at the Indianapolis Athletic Club.

The April issue of the *International Musician* noted that **Bix** had secured his transfer card from the Davenport Local #67. Such reported information is about two months behind the actual time, in all probability, **Bix** did transfer into the Indianapolis area.

April 5 (Sat)—En masse, the Wolverines attended the opening of Charlie Davis and his Orchestra at the Ohio Theatre.

Charlie Davis (6/2/73):

The boys came in to catch our band, and when they heard us play COPENHAGEN, the whispers could be heard clear out to the box office. **Bix** yelled, "**What is that?**" and Jimmy Hartwell added "Hey, do it one more time." They caught all the shows we did and asked if they might record the tune for Gennett.

After getting permission to record COPENHAGEN, it was evident these fellows needed some "walkin' around and eatin' money." Fritz Morris supplied the money and the boys in the band recommended Blacker's Chili Parlor, next door.

Bix planted himself on the corner stool at Blacker's, ordering chili 3 ways: macaroni, beans, and chili. He liked it dry without too much gravy. **Bix** drenched it with catsup, and together with a bowl of oyster crackers (and an additional bowl appropriated from the next place setting) it made a fairly well balanced meal of protein, carbohydrates, and some vitamins. **Bix** did not mind the waiter eyeing him in utter disbelief. Completely oblivious of any undue attention, he finished the chili. **Bix** wound up the meal with a "dessert" of oyster crackers generously laced with catsup.

The third day in the restaurant, **Bix** noticed the *New Prices*! CHILI 3 WAYS-25¢; CHILI 3 WAYS (with catsup)-60¢.

Fritz Morris (7/3/73):

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There were jam sessions around the theatre late at night. We would hear **Bix** and some of the others, and we did some rehearsing on our own. **Bix** was a "dry lip", I mean he dried his lip on his sleeve before a break or a solo chorus.

c. April 10 (Thu)—The Wolverines returned to Hamilton, Ohio.

Raymond "Cy" Milders (3/9/73):

Charlie Davis sent **Bix** a wire to come to Indianapolis. **Bix** said to me, "**We are on our way through the efforts of Charlie Davis.**"

April 18 (Fri)—The Wolverines appeared at the Butler College Prom, in Indianapolis, where the main ballroom attraction was Charlie Davis and His Orchestra. Between sets, the Wolverines played in a smaller room.

Charlie Davis (6/2/73):

The Prom started off in the fashion of the times. We played a set or two kind of soft and sweet. Our band's turn ended with a few polite hand-claps. Then the Wolverines started!

Bix and the boys crushed into their tune, and the place was kind of stunned. Then the place started to rock. The afterbeat swayed the whole building, the excitement built! The

Poster advertising "The Big Easter Event" in Marion, Indiana. The Wolverine Diamond Dance. (Courtesy Vic Moore).

World Radio History

kids forgot about poise and delicacy and were jiving like at a football rally. Soon the dancers gathered around **Bix**, Jimmy and George, listening with their ears practically in their horns . . . following every hot lick . . . laughing at every solo break and roaring king-size appreciation at every hot chorus. This was a spectacle. **Bix** was something to watch as well as to hear.

April 19–20–21 (Sat-Sun-Mon)—The Wolverine Orchestra appeared for three nights at the Luna Lite Theatre, Marion, Indiana.

April 22 (Tue)—The Wolverine Orchestra played the Civic Hall dance in Marion.

April 25 (Fri)—The Wolverine Orchestra played the Spring Dance of the Boosters' Club at Indiana University, Bloomington.

The Indiana Daily Student newspaper printed the following:

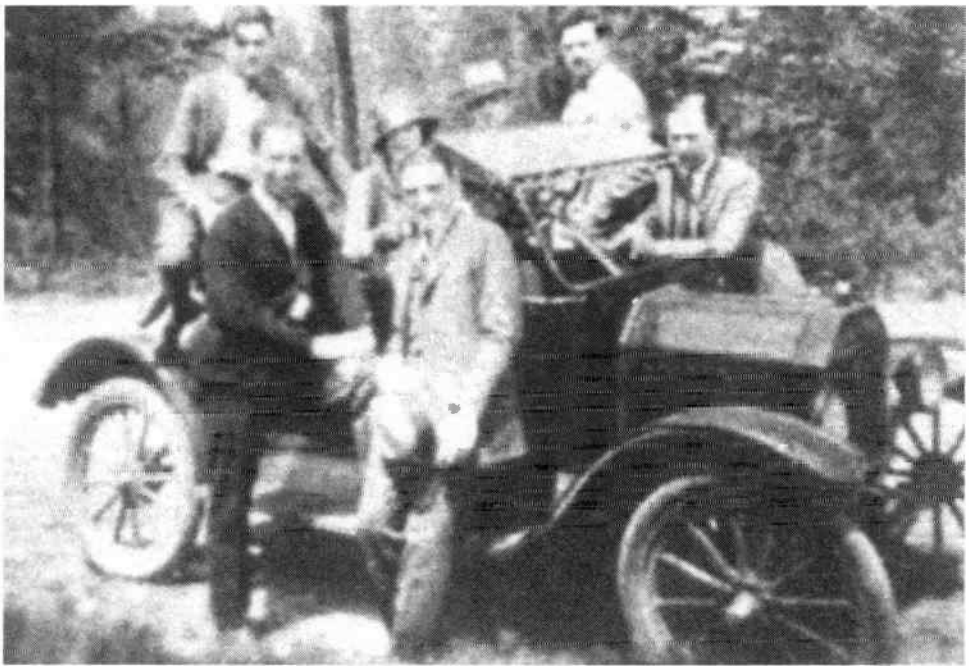
200 TICKETS SOLD FOR BOOSTERS HOP

Dancing to Begin at 8 o'Clock Tonight-Wolverine Orchestra to Play

---

At 8 o'clock tonight the annual spring dance of the Boosters Club will begin to the rhythm of music by the Wolverine Orchestra of Cincinnati.

Approximately 200 tickets for the dance have been sold, and it is believed that this figure will be raised slightly when all the members



Indiana University campus. Hoagy, with hat, at the driver's seat, unknown girl beside him. Jimmy Hartwell (rear of car), George Johnson, Dick Voynow, (rear) Vic Moore, Min Leibrook. (Courtesy Ate Van Delden).

World Radio History

of the club who have had the paste boards to sell have checked with the committee in charge. Admission fee to the dance is $1.50.

Hoagy Carmichael (3/3/74):

The Wolverine Orchestra did not live on campus. They generally had apartments just north of downtown Indianapolis, around the Pennsylvania Street area.

April 26 (Sat)—The Wolverine Orchestra played a dance at the Sigma Alpha Epsilon Fraternity, Indiana University.

May 2 (Fri)—The Wolverine Orchestra played the Sphinx Club at Sigma Chi House, Indiana University.

May 3 (Sat)—The Wolverine Orchestra played a formal at Kappa Sigma House, Indiana University, Hoagy's fraternity.

Hoagy Carmichael (I-10/12/73):

During the afternoon, the band rehearsed in the fraternity house, I managed to listen. As the Wolverines were warming up, I was haunted by my recollections of being unimpressed with **Bix** in Chicago during the 1922 year. I was anxious to find out if **Bix** had improved. I sat down at the piano and suggested a tune, **Dippermouth Blues**. It was **Bix**'s four notes on a break that sent me reeling onto a couch, I was so excited by **Bix**'s playing, he didn't blow the notes but hit the notes like a mallet hits a chime.

In my determination to impress the band, I played my newest composition, **Free Wheeling**. The band liked the number, rehearsed it, and renamed it. **Bix** thought it reminded him of a Riverboat, and Bobby Gillette felt it had a Shuffle to it, thus the name, **Riverboat Shuffle**.

May 6 (Tue)—Richmond, Indiana. The Starr Piano Company.
Gennett Records.
Ezra C. A. Wickemeyer (Recording Engineer).

WOLVERINE ORCHESTRA

Bix (c); Jimmy Hartwell (cl); George Johnson (tsx); Dick Voynow (p); Bob Gillette (bj/g on 2nd & 3rd titles); Min Leibrook (bb); Victor Moore (d).

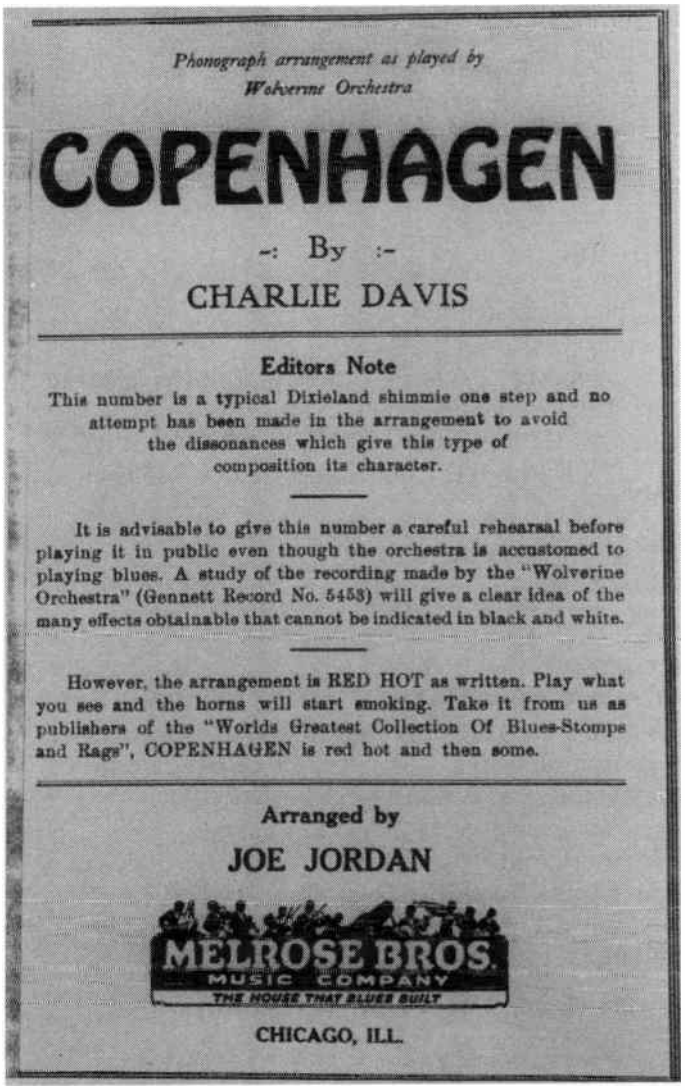
11852	**Oh Baby!** (Donaldson-DeSylva) Instrumental Released: May 31, 1924
11852	78 rpm: Gennett 5453 78 rpm: Clax 40336 (See Sept. 18, 1924) LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke CD: Bix Restored BXCD CD 1
11852-A	Rejected
11852-B	Rejected Soloists: **C1**, **Bix** (30), Gillette (2); **Transition**, Gillette (6); **C2**, Johnson (30); **C3** Hartwell (16, chalumeau).

World Radio History

*Richmond Indiana, Gennett Records. Outside posed next to railroad of continually passing train. (L-R) (standing in car) Min Leibrook, Jimmy Hartwell, Vic Moore, George Johnson. (standing in front) Bob Gillette, **Bix**, Dick Voynow. (Courtesy Ate Van Delden).*

*(L-R) unknown with hat on, Min Leibrook, Jimmy Hartwell, George Johnson, Vic Moore, Bob Gillette, Dick Voynow, **Bix**. (Courtesy Ate Van Delden).*

World Radio History



Phonograph arrangement as played by Wolverine Orchestra

COPENHAGEN

-: By :-

CHARLIE DAVIS

Editors Note

This number is a typical Dixieland shimmie one step and no attempt has been made in the arrangement to avoid the dissonances which give this type of composition its character.

It is advisable to give this number a careful rehearsal before playing it in public even though the orchestra is accustomed to playing blues. A study of the recording made by the "Wolverine Orchestra" (Gennett Record No. 5453) will give a clear idea of the many effects obtainable that cannot be indicated in black and white.

However, the arrangement is RED HOT as written. Play what you see and the horns will start smoking. Take it from us as publishers of the "Worlds Greatest Collection Of Blues-Stomps and Rags", COPENHAGEN is red hot and then some.

Arranged by

JOE JORDAN

MELROSE BROS. MUSIC COMPANY

THE HOUSE THAT BLUES BUILT

CHICAGO, ILL.

Front cover of the sheet music of COPENHAGEN *as played by the Wolverines on Gennett Record No. 5453. (Courtesy Ralph Norton).*

11853 COPENHAGEN (Davis-Melrose)
Instrumental
Released: May 31, 1924

11853 78 rpm: Gennett 5453
78 rpm: Clax 40336 (See Sept. 18, 1924)
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1

11853-A Rejected

11853-B Rejected
Soloists: **2nd theme**, Hartwell (12), Johnson (12); **3rd theme**, **Bix** (6 & 8), Hartwell (2); **2nd theme** (repeated),

World Radio History

Leibrook (4 & 4); **3rd theme** (repeated), Gillette (2, guitar).

11854 **RIVERBOAT SHUFFLE** (Carmichael-Voynow-Mills)
Instrumental
Released: May 31, 1924

11854 Rejected
11854-A Rejected
11854-B Rejected
11854-C 78 rpm: Gennett 5454
78 rpm: Clax 40339 (See Sept. 18, 1924)
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
Soloists: **C1**, Voynow (2), **Bix** (2); **C2**, **Bix** (30); **C3**, **Bix** (2), Hartwell (2), Gillette (2, guitar), Johnson (2).

11855 **SUSIE** (Naset-Kahn)
Instrumental
Released: May 31, 1924

11855 Rejected
11855-A 78 rpm: Gennett 5454
78 rpm: Clax 40339 (See Sept. 18, 1924)
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
11855-B 78 rpm: Gennett 5454
LP: Sunbeam LP. vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
Soloists: **C1**, Johnson (30); **C2**, Gillette (16), Moore and orchestra (8); **C3**, **Bix** (32, lead).

11856 **ROYAL GARDEN BLUES** (Williams-Williams)
Instrumental

11856 Rejected

Title remade on June 20, 1924.

Victor Moore (TI-8/26/73):

On **RIVERBOAT SHUFFLE** the harmony was worked out by **Bix**, whose spit-valve break came about as he was cleaning his cornet and Hartwell missed his cue.

May 10 (Sat)—The Wolverines appeared at Ed Williams' music store in Bloomington, Indiana. An undated ad in *The Indiana Daily Student* read: "A RARE TREAT SATURDAY—Noon Hour—May 10th—Wolverine Orchestra Of Nine Musicians—Will Play Their Own Selections—As Played to Make Their Fox-Trot Records—HEAR THEM IN PERSON—Records Are—**FIDGETY FEET**; **JAZZ ME BLUES**—Come and Hear Them All—And Other Record Numbers—ED WILLIAMS Music Store, East Side of Square."

The extra musicians referred to are probably Hoagy Carmichael (c) and one unknown.

World Radio History

May 10 (Sat)—*The Indiana Daily Student* (pg. 5): "W. S. G. A. (Women's Self Government Association) will hold an open dance at the Student Building tonight. The Wolverine Orchestra will play."

May 13 (Tue)—*The Indiana Daily Student*: "Tri Delta Formal. The annual formal of Delta Delta Delta will be held in the Trophy Room Friday night (May 16). Carmichael's orchestra will play."

May 15 (Thu)—*The Indiana Daily Student*: "Delta U Informal. Delta Upsilon will have an informal dance at the Phi Gam house, tomorrow night (May 16) with the Wolverine Orchestra playing."

May 16 (Fri)—The Wolverine Orchestra played Indiana University, Delta Upsilon Dance at the Phi Gamma House. The same night Hoagy Carmichael's band played in the Trophy Room for the Tri-Delta.

May 17 (Sat)—The Wolverine Orchestra played Indiana University, at the Sigma Chi House.

The Indiana Daily Student: "Sigma Chi Dance. An informal house dance will be given by Sigma Chi Saturday night (May 17). The Wolverine Orchestra will play."

May 23 (Fri)—The Wolverine Orchestra played Indiana University, W.S.G.A. dance in the auditorium of the student building.

The Indiana Daily Student: "Open Dance Scheduled. W.S.G.A. will hold an open dance at the Student Building tonight. The Wolverine Orchestra will play."

May 29 (Thu)—The Wolverine Orchestra opened at Rainbow Casino Gardens, Jackson Highway at Riverside Drive, Indianapolis, phone number: BElmont

1976 photo of the Rainbow Casino Gardens in Indianapolis. (Courtesy Friedrich Hachenberg).

World Radio History

4839. The band played on the Rainbow Terrace, billed as "Charlie Davis Wolverines." The Miami Lucky Seven (another Gennett recording band) shared the billing. Fritz Morris, of the Charlie Davis band was able to convince Garnett R. Davis, co-owner with Otto Ray, to hire the Wolverines. Dancing 9:00. Admission $1.50 plus tax.

Charlie Davis (6/2/73):

The Casino Gardens ran both winter and summer. Indoor: It was a regulation cabaret style night club. Outdoor: Had a cement floor for dancing with tiers of tables surrounding the floor. The bandstand at one end of the floor was elevated.

George Johnson (TI-6/25/63):

The Wolverines stayed at the Lincoln Hotel. The hotel had a ballroom on the top floor with a pipe-organ, and **Bix** could be found there almost daily at 2 or 3 in the afternoon playing modernistic compositions.

Hoagy Carmichael (3/3/74):

The band lived near a golf course. I played there once, but I was a pretty bad player. I think George Johnson was the longest hitter. I've forgotten how **Bix** played.

The usual golfers were George Johnson, Vic Moore, and Bobby Gillette. They were occasionally joined by Indianapolis cast members of the play "Abie's Irish Rose" George B. Nolan (Abie) and Billy Faye (play's Irish father). Nolan, later using his first and middle names, entered the movies and became known as George Brent.

May 30 (Fri)—The Miami Lucky Seven closed at the Rainbow Casino Gardens. The band had opened on May 17th. The Wolverine Orchestra continued. Dancing 9:00-Admission $1.50 plus tax.

May 31 (Sat)—*Indianapolis Star*: "Wolverine Orchestra played for the public at the Starr Piano Company, 49-30 Monument Circle, between noon and 1:00 p.m. Band plugged their new record releases: Gennett 5453 and Gennett 5454."

June 7 (Sat)—*Indianapolis Star*: "Rainbow Casino Gardens. Wolverine Orchestra. Dancing 8-12 o'clock. Admission $1.00 plus tax. No cover charge before 8 o'clock."

June 18 (Wed)—*Indianapolis News* (page 25): "Rainbow Casino Gardens. Wolverine Orchestra."

June 19 (Thu)—*Indianapolis Star*: "Wolverine Orchestra in the Terrace Garden for the Rainbow Balloon Dance. Dancing 9-1."

June 20 (Fri)—Richmond, Indiana. The Starr Piano Company.
Gennett Records.
Ezra C. A. Wickemeyer (Recording Engineer.)

WOLVERINE ORCHESTRA

Bix (c); Jimmy Hartwell (cl); George Johnson (tsx); Bob Gillette (bj); Dick Voynow (p); Min Leibrook (bb); Vic Moore (d).

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11930 **I NEED SOME PETTIN'** (King-FioRito-Kahn)
Instrumental

11930 Rejected
11930-A Rejected
11930-B 78 rpm: Gennett 20062
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
Soloists: **C1**, **Bix** (32); **C2**, Johnson (30).

11931 **ROYAL GARDEN BLUES** (Williams-Williams)
Instrumental

11931 Rejected
11931-A Rejected
11931-B Rejected
11931-C 78 rpm: Gennett 20062
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1

The Wolverines' arrangement of **ROYAL GARDEN BLUES** stays fairly close to the song as originally published in 1919 but does introduce some interesting variations. A comparison of the two versions below affords a glimpse at the art of dance band arranging in 1924:

Printed Song

1. Intro (4)
2. 1st theme (12)
3. 1st theme (12)
4. 2nd theme (12)
5. 2nd theme (12)
6. Modulation to Chorus (4)
7. Chorus (12)
8. Chorus (12)

As played by The Wolverines

1. Intro (4)
2. 1st theme (12)
3. 1st theme (12)
4. 2nd theme (12)
5. Modulation to Chorus (4)
6. Chorus, **Bix** (12)
7. 2nd theme (12)
8. Modulation to Chorus (4)
9. Chorus, Hartwell (12)
10. Chorus, emsemble riff (12)
11. Chorus, **Bix** lead, front line improvising (12)
12. Coda (1)

11932 **TIGER RAG** (LaRocca)
Instrumental

11932 (cracked test pressing) 78 rpm: BrE 02205
(uncracked test pressing used for later issues)
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
Soloists: **1st theme**, Hartwell (8); **2nd theme**, Hartwell (2, 2, 2), **Bix** (2); **3rd theme**, **Bix** (32), (2nd repeat of 3rd theme), Johnson (2).

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This was a personalized recording session, paid for by the Wolverine Orchestra, and the recordings were issued only to themselves, probably for promotional purposes. The band sounds unusually well rehearsed.

Edwin "Squirrel" Ashcraft (10/7/60):

I was given the controversial "test" record of **Tiger Rag** by Vic Moore. Several years later, I gave it to Dick Voynow who was running the Brunswick studio in Chicago. One of us dropped the **Tiger Rag** test record on the floor of the studio, it has since been at least two-thirds unplayable. I don't recall a crack it in before that! The second copy was obtained from Mrs. Beiderbecke by John Steiner, some years later. When Vic Moore first told me about this record, he thought it was **China Boy**, and that is how early Delaunay discographies listed the tune among the Wolverines recordings.

Victor Moore (TI-8/26/73):

The harmony on **Royal Garden Blues** was worked out by **Bix**. Jimmy Hartwell and Dick Voynow arranged to pay the Starr Piano Company to record these Gennett Records. The musicians were not paid for this date.

Katie Wilson, a coed, (7/18/73):

I danced at the Butler Prom and thought **Bix** was the greatest. We crashed their opening week at the Casino Gardens and were tickled pink to get a table on their first Saturday. They had a wonderful crowd. I could name forty couples that were there from the Prom. It was a repeat performance, more jumping, more jiving, etc. A great opening.

My date insisted we go again on Monday . . . we gotta hear the band . . . whatta band. Monday had a slim crowd and not too much fun. I think the Wolverines played their hearts out but the zip didn't seem the same as Saturday's. But my date insisted we make reservations for the next Saturday. That next Saturday, the band didn't ring any bells or blow any whistles for us, and my date wanted to try some of the other clubs.

I was amazed and dumbfounded when I heard they were being cancelled, but that's the way it was.

Garnett Davis telephoned Fritz Morris and said the Wolverines were unable to draw any crowds, and he was letting them go. Fritz was completely surprised by this news.

Fritz Morris (10/7/58):

They were let out because they were far too advanced for the type of music they played.

Ralph Berton (I-7/26/74):

My brother, Victor, first became attracted to the Wolverines when he heard Gennett 5408. His enthusiasm for the band was due solely to **Bix**'s cornet. He would play the record, over and over. He told me he heard they were playing in Indianapolis and he was going to see and hear them, and offer his services as a manager. Off he went!

June 23 (Mon)—*Indianapolis News*: "Rainbow Casino Gardens. Tomorrow Nite. Shalimar Grotto presents New Orleans Mardi-Gras Ball. Two orchestras. Johnny Bayersdorffer's Jazzola Novelty Orchestra direct from New Orleans. The Wolverine Orchestra of Chicago, Exponents of 'Sock Time' Rhythm."

June 24 (Tue)—*Indianapolis* Star: "Wolverine Orchestra of Chicago exponents of 'Sock Time' Rhythm. Shalimar Grotto presents the New Orleans Mardi Gras Ball. [Ad lists a second band appearing], Johnny Bayersdorffer's Jazzola Novelty

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Orchestra from New Orleans." This was the last mention of the Wolverines at the Casino Gardens. Band closed this night. Out of work, the band decided to accept Vic Berton's offer as leader and headed for Chicago.

June 27 (Fri)—Larry Andrews and Ray Eisele joined **Bix** in Chicago. *The Chicago Defender* (June 9—page 6) carried an ad by "King" Oliver that he was "At Liberty". The Oliver eight man band had just returned from a tour of the bigger time vaudeville circuit and were now seeking work in Chicago. *The Chicago Defender* (June 21—page 6) announced that Red Reed (manager) had hired "King" Oliver "last week" for the Lincoln Gardens, formerly the Royal Gardens, at 459 East 31st Street. The announcement went on to say, "This is just one of the attractions offered plus a first rate bunch of dancers and singing entertainers."

Larry Andrews (I-2/12/60):

Ray Eisele and I drove my "Harold Teen Ford" [1920's comic strip character whose car lacked a top and fenders] to Chicago to visit with **Bix**. **Bix** telephoned and said he had some free time and invited the two of us to come to Chicago. We parked the car at the Lake Front.

Larry Andrews (12/29/59):

Bix escorted us to several Chicago jazz spots, starting at the College Inn where the Isham Jones band featured Louis Panico. Panico and **Bix** had been friends and Louis asked **Bix** to sit in, but he modestly refused.

Then we went to the Lincoln Gardens where "King" Oliver had the band whose drummer [Cliff "Snags" Jones] impressed us with the novelty of snapping strings drawn across the drumhead. During the intermission, a singer paused at our table and sang and continued to sing until a tip was forthcoming. We were cold sober having nursed beers (as the imported beer at Lincoln Gardens was pretty expensive). The tip might have been the remains of a week's wages. Little was left after our big night, plus we had to save something for gas home.

The Lincoln Gardens was a big place and had an upstairs balcony. There was a large chandelier that hung from the ceiling with a spotlight shining on it, which reflected on the dancers. Dancing lasted until 3 a.m.

Larry Andrews (I-2/12/60):

What impressed me that night was the bouncer at the Lincoln Gardens must have been seven feet tall. [Roy Williams?]

The story of **Bix** throwing a week's wages at Bessie Smith's feet to keep her singing is untrue. I don't recall hearing Bessie sing and I feel the incident was an enlarged upon story from the Lincoln Gardens outing.

Bessie Smith appeared twice in Chicago during 1924: A week at the Avenue Theatre, beginning May 5, and a week at the Grand Theatre, beginning November 3. **Bix** was not in the Chicago area either time.

Esten Spurrier (3/10/73):

I can recall hearing Bessie Smith a couple of times in Chicago, but I doubt **Bix** was with me. We never had too much interest in singers, they were so incidental. Bessie always had some

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interesting people on the horns for background, and they had an inventive freedom playing behind her. Funny, but with **Bix** we didn't discuss singers. As such, most of them were necessary evils, an addition to the band.

Ruth Shaffner (10/12/66):

There were many things we talked about, but the only singer I can ever remember **Bix** mentioning was Ethel Waters.

Louis Armstrong and Lil Hardin were married [on February 5, 1924,] and at Lil's insistance, Louis left "King" Oliver's band and joined Ollie Powers at the Dreamland Cafe in June.

June 28 (Sat)—**Bix** sat in at the Dreamland Cafe, Chicago. Bill Bottoms came out of retirement and bought the cafe on June 28. The club featured Ollie Powers and His Harmony Syncopators with Glover Compton (p) and Louis Armstrong (t). Admission: 25 cents daily or 50 cents on Saturdays, Sundays, and Holidays. "Where individual electroliers [electric lamps resembling chandeliers] adorn the tables."

Glover Compton via John Steiner (7/3/61):

During this period, Ollie Powers was at Dreamland Cafe, and **Bix** sat in with us.

Esten Spurrier (2/12/73):

Louis gave credit to **Bix** as a musician, and he liked his playing a lot.

Esten Spurrier (2/22/73):

Louis departed greatly from all cornet players. His ability to compose a close-knit individual 32 measures with all phrases compatible with each other to produce his own complete chorus based on the fundamental tune and chord structure of the tune played—Wow! What a screwy description. At any rate, Louis evoked envy and amazement in all of us. So, **Bix** and I, always credited Louis with being the father of the correlated chorus; play 2 measures, then 2 related, and you had 4 measures upon which you played another 4 measures related to the first 4, and so on ad finitum to the end of the chorus. The secret became as simple as a series of related phrases, melodic phrases.

Ralph Berton (I-7/26/74):

The Wolverines came to Chicago and my brother took over as their manager and leader. He was constantly on the telephone trying to get bookings.

My only recollection of their playing anything in Chicago was a now forgotten Jewish wedding. Vic was always rehearsing the band, never at our house, but he rented a hall. I attended one of these rehearsals when Paul Mares sat in with the band. You should have heard Paul and **Bix** go at it! Wow!

Victor Moore (TI-8/26/73):

During this time I elected to stay in Chicago and heard Jimmy McPartland, whom I later recommended to the Wolverines as a replacement for **Bix**.

Victor Berton replaced Vic Moore as the Wolverine Orchestra drummer.

July 2 (Wed)—Charles "Burnie" Beiderbecke [formerly a agent for the National Life Insurance Company of Montpelier, Vt. in 1923] purchased the record department from W. J. Murray located at the Harned & Von Maur store [223-229 W. 2nd St., Davenport]. Burnie expanded this department by adding band instru-

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ments. According to an undated news article: "Charles proudly boasted he was **Bix**'s older brother."

Red Nichols who joined the Detroit Musicians Local on July 2 (I-7/4/60):

I drove to Walled Lake to join Dick Bowen's Band on July 4th, and while en route I saw a poster announcing the appearance, at a dance, of the Wolverines. I decided to delay my arrival a day, and headed for the dancehall to hear **Bix**. I have since forgotten where the event was held, but I remember having to drive along dirt roads to reach it.

Victor Berton arranged for the Wolverine Orchestra to play pickup dates throughout Indiana and Michigan. George Johnson recalled that most of the time was spent around Indianapolis.

July 19 (Sat)—*The Saturday Spectator* (Terre Haute, Indiana): "H. L. Ensminger, manager of the Trianon [Ballroom], has announced the booking of seven orchestras to play engagements for two days each, starting soon." The Wolverines were the second orchestra listed, but dates were not given nor did later editions reveal any. Manager Ensminger said, "It was his policy to maintain the highest standard of dancing and give his patrons the very best in music."

July 20 (Sun)—*Indianapolis Star*: "The Wolverine Orchestra is appearing at the Palace theatre the first half of the week, with its usual stock of jazz tunes. The band recently played at the Casino Gardens, where it was greatly liked."

July 21–23 (Mon–Wed)—Wolverine Orchestra played the Palace Theatre in Indianapolis. Billed as: "Vic Berton Wolverine Orch. famous recorder for Gennett Records."

The Wolverines did not have any immediate bookings, and it is certainly possible **Bix** returned to Davenport for a few days. This would explain how his mother came into possession of the test pressing of **Tiger Rag**. **Bix**'s brother, Charles, remembered (10/23/59) that **Bix** had been working in Indianapolis at the time.

Jess Stacy via Derek Coller (5/20/92):

When I was playing on a riverboat with Tony Catalano's Iowans, I saw **Bix** for the first time during one of our stopovers in Davenport. **Bix** came aboard and was welcomed by Jimmy Cannon and Tal Sexton by singing his chorus from **Riverboat Shuffle**, which he had just recorded with the Wolverines. **Bix** borrowed Catalano's cornet and sat in with the band. Then, **Bix** sat down at the piano and played the kind of stuff I'd always had in the back of my mind, but had never been able to express. He played a song called **Baby Blue Eyes** with the same harmony he used years later on **In A Mist**.

The August issue of the *International Musician* reported that George Johnson, Bob Gillette, and Victor Moore transferred from Cincinnati Local #3. Probably they became members of the Indianapolis Local #3 for their Indianapolis and Gary dates.

Hal Bailey, Secretary, Indianapolis Local #3 (1/20/73):

[Unable to find **Bix** as a member]. We have no records on that time period.

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*Wolverine Orchestra at the Palace Theatre, Indianapolis. (L-R) Vic Berton (d), Dick Voynow (p), Bob Gillette (bj). Min Leibrook (bb), Jimmy Hartwell (cl), **Bix**, George Johnson(tsx). (Courtesy Duncan Schiedt).*

Wolverine Orchestra. Palace Theatre, Indianapolis, Indiana. Examining test recording of TIGER RAG. *(L-R) (standing) Jimmy Hartwell (cl), Min Leibrook (bb), Dick Voynow (p). (Seated) George Johnson (tsx), Bob Gillette (bj), **Bix**, Vic Berton (d). (Courtesy the Beiderbecke family).*

*Close up of **Bix** from above photo. (Courtesy Duncan Schiedt).*

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View of the Palace Theatre stage when the Wolverines were playing.
See close-up on page 158. (Courtesy Duncan Schiedt).

*Close-up of Wolverines at the Palace Theatre, Indianapolis, Indiana. (L-R) Min Leibrook (sb), Dick Voynow (p), **Bix**, George Johnson (tsx), Bobby Gillette (bj). (back row) Jimmy Hartwell (cl). (seated on floor) Vic Berton (d). (Copyrighted photo courtesy Duncan Schiedt).*

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Aug. 2 (Sat)—Wolverine Orchestra opened at Gary, Indiana.

Eugene Swartz (12/8/58):

The Wolverine Orchestra was hired to play at the Marquette Park Pavilion in Lake Front Park, Gary, Indiana. The City of Gary had just completed the big pavilion at the park and were looking for a band to fill the spot. One of the board members, Louis Glueck, was a close relative of Vic Berton's. At Louis's suggestion, an offer was extended to the Berton Wolverine Orchestra. The hall was run on the "dime a dance" plan and became quite a hang-out for the young crowd and various musicians.

The Wolverines played: Aug. 2-4; Aug. 5-8; Aug. 13-22; Aug. 23-26; Aug. 27-29; Aug. 30-Sept. 2. (Total Salary: $3248.00).

Aug. 13 (Wed)—Red Nichols, while driving from Walled Lake to join Benny Krueger in St. Louis, stopped off to renew his friendship with **Bix**.

Eugene Swartz (12/8/58):

I got to know the boys quite well as they swam at the beach where I worked and one of the boys lived in a cottage next door to mine. This was George Johnson, who with his wife and Vic Berton, stayed there. The other boys lived in another cottage a little further away. After dancing ended at the pavilion, we often went to Indiana Harbor (a part of the City of East Chicago, Indiana, about ten miles from Gary).

There was an all-night cabaret called the "Martinique" where they served the usual moonshine drinks of the era and had a small band. **Bix** liked to go there but he seldom took his horn. Usually he would move in on the piano and most of the time it would turn out to be an all-night session.

There are a lot of tales about **Bix** and the boys being on the wild side, but this was not the case when I knew them. We all used to drink but most certainly not to excess.

The band stayed from the opening of the pavilion until the close of the season on Labor Day. I would sit in with the band when Min Leibrook wanted a rest. After they left Gary, **Bix** asked me to get him in with one of the bands I played with at the University of Illinois. **Bix** had gone to New York for the stretch the band did at the Cinderella. I managed to get the top campus band to offer **Bix** a spot but he didn't take it.

Sept. 3 (Wed)—The Wolverine Orchestra left for New York City, driving in three cars. Vic Moore had replaced Vic Berton, and Dick Voynow assumed leadership of the band.

Harl Smith (1/17/66):

I worked for Paul Specht in New York. Besides playing at night, I managed his office in the daytime. The office was in the Hilton Building, across the street from the new Cinderella Ballroom. The man who managed it would come over to Specht's office and talk music. During our conversations I learned he had hoped to steal some of Roseland Ballroom's business, but, instead, business was lousy. He had Arthur Lange's Orchestra of 16 to 18 men.

I had a letter from Min Leibrook, who I had met years before in Ohio, and he told me about this band and how they would like to come to New York. The Cinderella guy decided to buy them . . . run two bands . . . continuous music. I contacted Min and they came right out. Business picked up at once. People would stand around and listen to Willie Creager's Orchestra, then, the minute the Wolverines would play . . . the floor was packed.

During the summer of 1923, the two Joseph brothers sold their Bluebird Ballroom (Broadway and 53rd Street), and went into partnership with Robert Blum.

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They remodeled the Cinderella Dance Hall. They opened with the Arthur Lange and Gene Fosdick Orchestras, and followed with various bands. In order to challenge the Roseland Ballroom for patronage, they decided on continual dancing and music. The Roseland Ballroom was recognized as the top dance hall attraction in the New York City area in 1923. In that year alone, nearly 6 million dance fans paid admissions to the 786 listed dance halls of New York.

Sept. 6 (Sat)—The Wolverine Orchestra arrived in New York City.

All of the Wolverine Orchestra except **Bix**, joined the New York Local #802, as reported in the December issue of *International Musician*. He would have been able to play in New York as a travelling musician. The Wolverine Orchestra remained in New York, after he left, and therefore would of had to become regular members of #802.

Sept. 7 (Sun)—**Bix** and the other Wolverines attended the performance of the Ray Miller Orchestra at the Hippodrome Theatre. During an intermission, they went backstage and met with Miff Mole and Frank Trumbauer.

Bix moved in with Red Nichols and Alfie Evans who were playing with the Sam Lanin Orchestra at the Roseland Ballroom. Red was staying in the same hotel as the Williams Sisters, (Hannah and Dorothea), and was hoping for a relationship with Hannah.

Alfie Evans (1/21/90):

In the morning, **Bix** would sit on the edge of the bed, swing his legs a few times. Then he would reach for a barrel-shaped glass that he had in his suitcase. He'd pour four healthy ounches of gin, drink it "as is," and say that he had drunk his daily "orange juice." He'd splash some water on his face, comb his hair, and was ready for the new day.

Sept. 10 (Wed)—*Variety*: "The Cinderella opens Friday, Sept. 12th with Willie Creager and his Ambassadors (Louis Katzman, business manager), as the featured attraction. The Wolverines, a new 'hot' combination from Chicago, will be the alternating orchestra."

Ralph Norton (2/2/98):

The photo of Vic Moore's bass drum and its flashing lights is typical of the era. At the time many bass drums had hand painted scenes and lights. Vic's was not unique. In numerous photos of bands of that era they had that same mountain scene such as Fletcher Henderson's Orchestra of '23/'24. True, they may have been hand-painted but it was done production style, ie: the same drumhead was duplicated many times.

As for the lights, the drumheads were made of genuine calfskin. Today most drumheads are made of a plastic material. The calfskin drumheads were highly sensitive to temperature and humidity changes due to their porosity. Having flashing lights inside the drum served two distinct functions. First, it added flash and excitement to the bandstand and secondly, the heat from the bulbs would help to stabilize the temperature and humidity inside the heads.

Sept. 12 (Fri)—The Wolverine Orchestra opened at the Cinderella Ballroom, 48th and Broadway. Their contract was for 30 days with two options: renewals of 90 days, and one year.

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Wolverine Orchestra, Cinderella Ballroom, New York. (L-R) Dick Voynow, Bob Gillette, George Johnson, Min Leibrook, Vic Moore, Jimmy Hartwell, ***Bix****. Photo autographed by* ***Bix****'s brother C. B. Beiderbecke. (Courtesy the Beiderbecke family).*

Paul Specht's office arranged for the Wolverines to broadcast over Station WHN, which was then managed by N. T. Granlund.

Al Cox (2/2/59):

Bill Hussey, who managed the Starr Piano Company in Detroit, distributed Gennett Records. He told us to come and hear the cornet player with the Wolverine Orchestra. We did and Charlie Horvath got **Bix** to come to Detroit. [Charlie Horvath was the business manager for Goldkette's organization.] After hearing the recordings of the Wolverine Orchestra, he offered **Bix** a job with the Jean Goldkette Band.

Bix accepted the offer and informed Dick Voynow.

Richardson Turner (10/7/66):

When the Wolverines opened, about 10 of us went down to N. Y. the next day and flew right over to the Cinderella, which was a large ballroom a la Roseland, one flight up.

The first thing we noticed was the 50 or 60 musicians standing around, hats in hand. No one was dancing. The Wolverines were playing. It's impossible to put into words the electrical thrill that bunch produced. In good measure it was due to watching them—at least 50%—to see the music being played added much to the listening.

Bix played in an unorthodox way. He shook the horn with all his fingers up—and played, leaning over at the floor at about a 45 degree angle. They played things like **Riverboat Shuffle**, **Susie**, **Fidgety Feet**, **Oh, Baby**, etc. They took about 10 "last" choruses—standing up around the drum—playing at the drummer. It was fantastic!

On the same occasion Paul Whiteman was there in a Polo Coat and Nick LaRocca who I heard say after one wild set, "I guess I'll have to go home and get my "cornet" (accent on the first syllable).

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Sheet music front cover of **DRIFTWOOD** *with the Wolverines pictured on the cover. (Courtesy Ralph Norton).*

Paul Whiteman heard **Bix** at the Cinderella and according to Charles "Burnie" Beiderbecke (4/11/60):

Bix had an offer to go with Paul Whiteman which he rejected because of his inability to read music.

Richardson Turner (2/13/64):

Bix and I met and we talked. He was a wonderful little guy (about 5'10") with a generous response and a high sense of humor and was modesty personified.

Bix said he was inspired by the Original Dixieland Jazz Band as a kid. He had all their records and played them in his parlor, at home and accompanied them on his second-hand cornet.

You can hear many of LaRocca's riffs on **Bix**'s later records as well as on his own piano solo **IN A MIST**.

In later years, I told him how the Wolverine Records had influenced me to purchase a cornet. He actually was ashamed of those Gennett records because he thought they were so crude.

Sept. 18 (Thu)—New York. The Starr Piano Company.
Gennett Records. 9-11 East 37th Street.
Ray Mayer (sound engineer). Copper masters shipped Sept. 20 to Richmond, Indiana.

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WOLVERINE ORCHESTRA

Bix (c/p); George Brunis (tb); Jimmy Hartwell (cl); George Johnson (tsx); Bob Gillette (bj); Dick Voynow (p); Min Leibrook (bb); Vic Moore (d).

9079	**SENSATION** (Edwards) Instrumental Released: November 1924
9079	78 rpm: Gennett 5542 78 rpm: Clax 40375 (See comment below) LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke CD: Bix Restored BXCD CD 1
9079-A	Rejected
9079-B	Rejected Soloists: **1st theme**, Brunis (8 breaks); **2nd theme, Bix** (16); **3rd theme**, **Bix** (2), Johnson (2); **2nd theme** (repeated), Hartwell (16, chalumeau).
9080	**LAZY DADDY** (LaRocca-Shields-Ragas) Instrumental Released: November 1924
9080	Rejected
9080-A	78 rpm: Gennett 5542 LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke CD: Bix Restored BXCD CD 1
9080-B	78 rpm: Gennett 5542 78 rpm: Clax 40375 (See comment below) LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke CD: Bix Restored BXCD CD 1 Soloists: **Intro**, Leibrook (1); **C1**, **Bix** (2), Hartwell (2), Leibrook (2), Johnson (2); **Verse** (repeated), Brunis (1 & 1), Gillette (1 & 1); **C2**, Brunis (16, kazoo), Johnson (2), **Bix** (2). On take #B, **Bix** plays the break that Leibrook played on take #A (chorus 1).

George Brunis played kazoo on **LAZY DADDY**. **Bix** played piano behind George.

The three (Golden Throated) Claxtonola recordings (40336, 40339, and 40375) were issued as "The Jazz Harmonizers." The records were produced and pressed by Gennett Records for the Bernard Manufacturing Company of Iowa City, Iowa. Gennett Records very commonly would custom press recordings (often using their own masters) for other companies for promotional purposes. An old trick, common at Gennett Records used to avoid paying royalties, was to use a pseudonym when they issued the same recording on different labels. It is very doubtful that the Wolverine Orchestra received any royalties from the Claxtonola pressings.

Talking Machine World does not announce Claxtonola releases, but you may assume the Claxtonola discs came out within the year of the originals. Electrical recordings were just around the corner, and it would make little sense to issue these acoustic recordings as late as 1926.

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Sept. 24 (Wed)—*Variety* carried an article on the Wolverines by Abel Green: ". . . . Their sense of rhythm and tempo is ultra for this type of dance music, and their unquestionable favor with the dance fans speaks for itself. . . . . The band has struck favor from the start! Out West they recorded for the Gennett discs, but although less than a week on Broadway they have had 'dates' with a number of minor companies, with the Brunswick also interested."

The story was quite praiseworthy of the band, but George Johnson stated, "We did not record for any additional labels."

Oct. 8 (Wed)—New York. The Starr Piano Company.
Gennett Records. 9-11 E. 37th Street.
Ray Mayer (sound engineer). Copper masters shipped Oct. 10 to Richmond, Indiana.

WOLVERINE ORCHESTRA

Bix (c); Jimmy Hartwell (cl); George Johnson (tsx); Bob Gillette (bj); Dick Voynow (p); Min Leibrook (bb); Vic Moore (d).

9115 TIA JUANA (Roderick-Conley)
Instrumental
Released: December 1924

9115 Rejected
9115-A Rejected
9115-B 78 rpm: Gennett 5565
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
Soloists: **Intro**, Voynow (1 & 1); **1st theme**, Hartwell (8); **2nd theme**, Johnson (32), **Bix** (30), Hartwell (2).

Leibrook is now playing a more adventurous bass line.

9116 BIG BOY! (Ager-Yellen)
Instrumental
Released: December 1924

9116 78 rpm: Gennett 5565
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
9116-A Rejected
Soloists: **C1**, **Bix** (14 & 14); **Verse**, Johnson (2); **C2**, Johnson (32); **C3**, **Bix** (32, piano); **C4**, **Bix** (2).

While **Bix** is hardly the equal of the likes of Fats Waller and James P. Johnson, his solo shows him to be a good journeyman pianist who improvised easily at the key board in a style that evokes the spirit of mid-1920s jazz.

Once **Bix** had given his notice, a search was on for a replacement. Paul Mares was contacted, but turned the job down as too low paying. Joseph "Sharkey" Bonano, from New Orleans, spent one day in the band, but they didn't feel he fit their style. Fred Rollison of Hitch's Happy Harmonists was sought. He arrived

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with the thought he had the job, and believed he was to play a cornet duet on their recording. He accompanied the Wolverines to the recording studio but at the last minute, **Bix** decided to play a piano solo on **Big Boy!**. **Bix** handed Fred his cornet to hold while he soloed on the piano. Fred was disappointed in not being accepted into the band and returned home.

Jimmy McPartland (TI-2/1/54):

I received a call from Dick Voynow asking if I wanted to replace **Bix** with the Wolverines. I thought it was a gag, but I decided to find out, and I sent back a wire requesting transportation money. A week later here came a money order for train fare. At age 17, I left high school.

Marian McPartland (7/10/95):

Jimmy never seemed to tire of talking about how Dick Voynow called him in Chicago to offer him the job.

It took him a couple of days on the train to New York, and he said he knew all the arrangements **Bix** played because he had listened to their records over and over again. Then he mentioned running through some of the numbers with the band and not realizing that **Bix** was sitting in the back of the hall listening to him until **Bix** came forward and told Jimmy he sounded great.

The one phrase that seemed to have meant so much to Jimmy was when **Bix** told him "**Kid, you sound like me, but you don't copy me.**"

Jimmy McPartland (TI-2/1/54):

Bix had me move in with him at the Somerset Hotel so he could show me "a few things." He also picked out a cornet [Conn Victor] for me and had Voynow pay for it.

Scott Black (5/9/97):

I studied cornet with Jimmy McPartland as my teacher. Whenever I took lessons, he usually showed me "a few of those things" or would tell me about how **Bix** played. Jimmy said, "**Bix** stressed the importance of accenting the rhythm."

According to Jimmy's recollections, **Bix** said, **"If you are playing a song and find yourself stuck for ideas, take a note and play counter rhythms against the melody for a few bars. If you can't figure out something to play after that, you have no business playing the song in the first place."**

In almost all of the **Bix** and his Gang sides, there is a section of these staccato phrases of one note that builds up to a phrase that leaves most cornet players thinking, "How the hell did he come up with that?"

Bix also said, **"If you are playing a song and the rhythm section starts to get a bit rough behind you, take a note and hold it for a few bars until they get it back together."**

Oct. 9 (Thu)—New York. The Starr Piano Company.
Gennett Records. 9-11 East 37th Street.
Ray Mayer (sound engineer). Copper masters shipped Oct. 11 to Richmond, Indiana.

SIOUX CITY SIX
(under the direction of Frank Trumbauer)

Bix (c); Miff Mole (tb); Frank Trumbauer (C-m); Rube Bloom (p); Min Leibrook (bb); Vic Moore (d).

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9119 **Flock O' Blues** (Bloom)
Instrumental
Released: January 1925

9119 Rejected
9119-A 78 rpm: Gennett 5569
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
9119-B Rejected
Soloists: **Intro**, Bloom (2); **1st theme**, Mole (2), **Bix** (2), Trumbauer (2); **2nd theme**, Mole (1 & 1), Leibrook (1); **1st theme** (final repeat), Bloom (2), Mole (2).

File card listed Miff Moe [sic] with Sioux City Six under direction of Frank Trumbauer.

9120 **I'm Glad** (Trumbauer)
Instrumental
Released: January 1925

9120 Rejected
9120-A Rejected
9120-B Rejected
9120-C 78 rpm: Gennett 5569
LP: Sunbeam LP, vol 1—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
Soloists: **C2**, Mole (16); **C3**, Bloom (16); **C4**, Trumbauer (2).

File card lists "**Bid**" [sic] with Sioux City Six under direction of Frank Trumbauer. Musicians were paid, collectively $87.50 for the recording date.

Victor Moore (TI-8/26/73):

The band stopped playing and listened when Miff Mole took his break on the first take of **I'm Glad**.

Esten Spurrier (2/22/73):

When **Bix** left Davenport, it was always in his heart. He was a great booster. When they did these sides and had not named the group, he suggested the band be named "The Davenport Six." After **Bix** left the studio, as a joke, Miff Mole named the group, the "Sioux City Six," Sioux City being on the opposite side of the state of Iowa.

Oct. 11 (Sat)—**Bix**'s final night with the Wolverine Orchestra. *Variety* Ad in the Wednesday, October 1 issue: "CINDERELLA THE BALLROOM SUPERB—Broadway at 48th Street, New York—-MAKER OF ORCHESTRAS—This season we have the great honor to present HAROLD OXLEY and His Cinderella Orchestra—Premiere Oct. 11 and THE WOLVERINES America's Hottest Jazz Band—N.B.—ORCHESTRA LEADERS . . . Watch these bands build up at the greatest music spot on earth, Broadway at 48th Street, New York City. Last year we introduced the Arthur Lange (now the Roger Wolfe Kahn) Band, playing the Biltmore Hotel and Keith Circuit."

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Nick LaRocca (6/5/60):

The Wolverines without **Bix** had no individual style. Put **Bix** in there and they ride with him.

George Johnson (TI-6/25/63):

I played with **Bix** for almost a year, and I never heard him make a mistake playing. Knowing his style, I could tell when he hit a note he had not meant to hit. When the phrase or passage was completed, he had managed to work his way out of the difficulty in a run of notes so brilliant it would leave the listeners shouting for more!

His mastery was made up of unorthodox fingering that could be depended upon to produce new ideas and phrases each time he played the tune. He never played things the same way twice!

On 6/25/63, Phil Evans extensively interviewed Mrs. George (Frances) Johnson by telephone. As Phil asked questions, she would turn from the telephone for the answers, which were being supplied by her husband, George. It is from this conversation that most of the information on the Wolverine Band's days with **Bix**, and their final years was obtained. Phil filled in the missing information and ver-

*Wolverine Orchestra, after **Bix** left. Probably Halloween. Cinderella Ballroom. (L-R) (top row) Min Leibrook, unknown clown, Dick Voynow in Tuxedo. (next row down) Vic Moore (in black face), Bobby Gillette. (third row down) George Johnson, Jimmy Hartwell, Jimmy McPartland. The rest are unknown except Ann Buckingham (identified by Eddie Condon), second from right in the front row. Eddie said **Bix** was dating her at the time. (Courtesy Marian McPartland).*

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ified it through alternate sources. These were combined in order to give as complete a history as possible.

The Wolverine Orchestra fulfilled their one month guarantee at the Cinderella Ballroom and were two months into their ninety day option when they were informed they would not be renewed by the new manager, Jonas Perlberg.

Jonas Perlberg had been brought east from Gary, Indiana to "take hold" of the place according to *Variety* (12/17/24). Perlberg believed New York to be behind the rest of the country in dance hall operations and made many changes. He felt, if correctly timed, only one orchestra would be sufficient and he could eliminate the Wolverines. He also felt the long hours of 8-1 were detrimental to return business and imposed a midnight curfew.

After three months at the Cinderella, the Wolverines found themselves without a job. They were replaced on December 26th by the Original Dixieland Jazz Band, which had been playing at another dance hall, the Paradise Ballroom in Newark, New Jersey, run by the same owners, the Josephs.

Variety reported in its December 10 issue that despite being replaced, the Wolverines were considering another Broadway dance hall.

Jimmy McPartland (TI-2/1/54):

> At the urging of Vic Moore and George Johnson, the band headed for Biscayne Bay, Florida with the prospects of a job at Oklahoma Bob's Roundup. The night before we opened, it was padlocked by the government for violation of the Volstead Act. The band continued to play casual dates around the area working our way to the Everglades Club in Palm Beach.

The Wolverines' demise started when Vic Moore entered the real estate business in Palm Beach and Min Leibrook joined the Arnold Johnson Band. In the summer of 1925, the band moved on to Chicago, but Jimmy Hartwell remained in Florida. Jimmy Lord (cl) substituted during their Chicago stay. Towards the end of the year, Bob Gillette moved to Oklahoma, leaving George Johnson and Dick Voynow as the only remaining original members. Both served their notice, and for a time Jimmy McPartland headed the band, adding his brother Dick, and Jim Lindsay, and others that made up what was called The Austin High Gang. The band continued through 1925 under Jimmy's leadership but as the jobs grew harder to find, he turned over the reins in 1926 to Chicago booker, Husk O'Hare. The band sometimes went under the name of Husk O'Hare and The Wolverines. The band folded when Jimmy joined the Art Kassel Orchestra in Detroit in late 1926.

Oct. 12 (Sun)—**Bix** filled in for Harry Gluck with the New Orleans Jazz Band. Harry filled in for an ill Nick LaRocca with the O.D.J.B.

Oct. 13 (Mon)—**Bix** left New York.

Oct. 14 (Tue)— Arrived in Detroit.

Oct. 15 (Wed)—**Bix** deposited his transfer card with Detroit Local #5. **Bix** listed his address as 5323 Parker Avenue, where he was staying with William and Freda Kraft. The house was later torn down to make way for a wider Gratiot Avenue. His stay was short as he soon moved into the Billinghurst Hotel. **Bix** joined the Jean Goldkette Band at the Graystone Ballroom, 4237 Woodward Avenue. George "Red" Bird wrote (1/28/59): "**Bix** replaced me."

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Personnel: Fred "Fuzzy" Farrar (t); **Bix** (c); Bill Rank, Tommy Dorsey (tb); Stanley "Doc" Ryker, Don Murray, George Williams (rds); Sam Anflick, Charles Hammell (vn); Howard "Howdy" Quicksell (bj); Paul Mertz (p); Irish Henry (bb); Charles Horvath (d).

Eugene Swartz (12/8/58):

When next **Bix** wrote, it was from Detroit. This was when he stepped in with Goldkette. The next and last time I saw **Bix** was at Hudson Lake in the summer of 1926. Believe me, he was a lovable guy.

(John) Jean Goldkette was born in Patras, Greece, on March 18, 1893. His father died when Jean was a child. His mother, Angelina, a professional singer, remarried during her tour of Europe in 1900. Her new husband, John Poliakoff, was a Russian journalist, and this meant moving to Moscow. Jean, aged 10, was accepted at the Moscow Music Conservatory, after a thirty-day examination. He was one of fifty students selected from over a thousand applicants. After he had completed seven years of study nine being necessary to qualify for a diploma], his family moved to America and settled in Chicago. Jean then continued his studies on a scholarship awarded by the American Conservatory of Music.

Jean's piano repetoire was mostly confined to the classics, but he found work in Chicago playing at smart restaurants and occasionally in a concert hall. In 1914, he accepted a dinner music job at the Lamb's Cafe with an ensemble headed by Stephen Horvath (clo). The engagement lasted until May 15, 1915, when they were replaced by "Tom Brown's Band From Dixie Land" of New Orleans. Jean then went to work for the Edgar Benson Office in Chicago, learning the business side of the music world.

Orchestra leader Andrew Raymond had conducted the Blackstone Hotel Orchestra in Chicago for five years. In 1916 he began playing at the Detroit Athletic Club. The band with Goldkette as pianist, offered entrancing concert music during club dinners, and this proved unusually popular. The original plan was to have dance music at the Detroit Athletic Club on Monday, Thursday, and Saturday nights, with the band playing at the Detroit Gold Club on other nights. The plan fell through when it was decided to have dancing only on Thursday night. After a disagreement, Raymond and his musicians returned to Chicago the summer of 1918.

Inducted into the Army on August 30, 1918, Jean was honorably discharged as a Corporal, December 13, 1918, following the November 11 Armistice. The following year Jean returned to Chicago and signed a contract with the Pathe Freres Phonograph Company [of 10-20 Grand Avenue in Brooklyn, New York] for a series of recordings with Detroit saxophonist, Duane Sawyer. Two of the recordings were:

Pathe 20421: **Intermezzo** and **Argentine Intermezzo**
Pathe 22020: **Aunt Patsy** and **Over The Top**

On November 1, 1919, Jean and his orchestra opened at the Detroit Athletic Club. He became musical director at the Club in 1921; in 1922, he also booked a larger band into the Graystone Ballroom and worked there through 1923. During this engagement, Jean learned that the owners were unable to meet their payroll and had to default on the building's mortgage payment. With financial assistance made possible by contacts at the Detroit Athletic Club, he purchased the building,

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and placed his newly formed dance orchestra, the Jean Goldkette Graystone Orchestra, in the ballroom.

In March 1924, Jean persuaded Victor Records to record his band in Detroit. His was the first dancehall band to record for Victor Records, which for years had barred any but hotel, cafe, or stage orchestras. The term "dancehall" had a negative association that did not meet the Victor Records standard. The fact that the Graystone was the finest ballroom of its type in the country undoubtedly overcame Victor's reluctance on this score.

The March 1924 recordings were made under the direction of Edward T. King. All eight sides [one rejected] represented two days of the hardest kind of work, from early morning to late afternoon. Jean said, "Plain perfection won't do for Mr. King. He is harder to please than a golf professional." And King was dead set against the kind of jazz **Bix** played.

Oct. 16 (Thu)—Jean Goldkette Band broadcast over station WWJ from the Graystone Ballroom, 10-11 p.m.

Oct. 23 (Thu)—Jean Goldkette Band, radio broadcast, WWJ, 10-11 p.m.

Oct. 30 (Thu)—Jean Goldkette Band, radio broadcast, WWJ, 10-11 p.m.

Bix had a tough time. He was unable to read music and was reduced to a featured "spot" or a few choruses of various tunes. Whether he played these broadcasts is uncertain. Apparently he had a "spot" on them. Tex Brusstar was called in by Goldkette when they needed a second trumpet for arrangements that **Bix** could not handle. The programs played on the broadcasts are unknown.

Charles "Burnie" Beiderbecke (7/9/64):

Benny Goodman told me about a time he was playing in Chicago and the whole band went to Detroit just to hear **Bix** but were disappointed when he didn't play a solo. **Bix** was the ultimate to all of the musicians.

Benny said, "**Bix** was young, but when he played, people would say, 'That kid's got something!'."

Nov. 6 (Thu)—Jean Goldkette Band, radio broadcast, WWJ, 10-11 p.m. **Bix** returned to Davenport to attend the wedding of his sister, Mary Louise, to Theodore Shoemaker.

Ted Shoemaker Jr. (11/4/97):

Dad and mother met at a party when my dad was in Davenport. He was with a construction company, probably Warren Brothers of Cambridge, Mass. I know he was with that company later. It was a family concern. The Warren brothers were all his uncles. He traveled around a lot during this period, spending a few weeks or months at one construction site and a few weeks or months at another one, and that's how he wound up for a while in Davenport.

Incidentally, my grandmother (Agatha) didn't like dad and was strongly opposed to the marriage.

Nov. 7 (Fri)—That evening, **Bix** and his brother, Charles, hosted a dinner at the Davenport Outing Club for the bride-to-be and her fiance. A wedding rehearsal followed.

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Mary Louise and Ted Shoemaker's wedding photo at the Davenport Outing Club. Ushers were ***Bix*** *(second from left) and Charles B. (third from right) in rear (Courtesy Ted Shoemaker Jr.).*

Ted Shoemaker Jr. (12/4/97):

The wedding group picture with **Bix** in it, was taken at the Outing Club. I visited there as a teen-ager with Uncle Burnie and his family. My cousin Chuck [Burnie's oldest son] showed me how bus tokens worked in the one-armed bandits.

Nov. 8 (Sat)—*The Daily Times*: "The marriage of Miss Mary Louise Beiderbecke, daughter of Mr. and Mrs. B. H. Beiderbecke of 1934 Grand Avenue, Davenport, to Mr. Theodore Shoemaker, son of Dr. and Mrs. William T. Shoemaker of Philadelphia, Pennsylvania, will take place this day at the Davenport Outing Club. The ceremony will be performed at 3 o'clock by Dr. L. M. Coffman of the First Presbyterian Church in the presence of about 150 friends and relatives.

Leading the bridal possession will be the ushers, Messrs. John Hamilton, Joseph McCarthy, and brothers Charles B. Beiderbecke and **Leon B. Beiderbecke**.

The brides attendants, walking singly, will be Misses Persis Williams, Bernice Hanssen, Mrs. Donald Murdock [Gretchen Beiderbecke-Murdock, cousin of the bride], and Barbara Shoemaker of Philadelphia, a sister of the groom. Little Miss Nora Hass [daughter of the brides cousin, Otie Stibolt-Hass] will be scattering rose petals in the path of the bride.

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They will be met at the altar by the groom and his best man, Mr. Ralph Powell of Chicago, a fraternity [Delta Kappa Epsilon] brother from the University of Pennsylvania.

A reception will follow the ceremony and there will be dancing in the ballroom to Albert Wrixon's Orchestra. At 10:30 o'clock, supper will be served in the dining room.

The bridal couple will leave on a wedding trip, the destination of which is not announced. The bridal couple expect to be in Philadelphia for the Christmas holidays."

Ted Shoemaker Jr. (11/4/97 and 12/4/97):

When they went to Philadelphia, it wasn't for long. I'm pretty sure they were doing this sort of itinerant traveling for a couple of years after they were married. I think the moving around after their marriage was mainly in the south.

Mother and dad were based in Philadelphia right after the wedding while dad did his constant traveling.

Years later as an anniversary present, I gave my folks an album of 10-inch 78rpm records of the song hits of 1924, the year they were married.

I asked my mother if she remembered any of the songs, and she said yes, especially one called ALL ALONE. She painted a picture of a new bride, who left her friends and family in Davenport and was dumped among her in-laws she scarely knew, while her new husband was mostly absent. She found that song very moving.

Nov. 10 (Mon)—**Bix** returned to Detroit.

Nov. 13 (Thu)—Jean Goldkette Band, radio broadcast, WWJ, 10-11 p.m. There was an additional "special" noon broadcast on this date. *Detroit News*: "In order to supply entertainment for the third annual Radio Show, which opened in the Arena Gardens, two special concerts were given (one at noon and the other at 10:00 p.m.) by Jean Goldkette's Victor Recording Orchestra."

Nov. 20 (Thu)—Goldkette Band, radio broadcast, WWJ, 10-11 p.m.

Nov. 24 (Mon)— Detroit. Recording date at Detroit Athletic Club on portable equipment provided by The Victor Talking Machine Company. Eddie King (Recording Director).

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred "Fuzzy" Farrar, Tex Brusstar (t); **Bix** (c); Bill Rank, Tommy Dorsey (tb); Stanley "Doc" Ryker, Don Murray, George Williams (rds); Paul Mertz (p); Howdy Quicksell (bj); Irish Henry (bb); Joe Venuti (vn); Charles Horvath (d).

BVE 31206	**I DIDN'T KNOW** (Williams-Jones) Instrumental (stock arrangement)
BVE 31206-1	Destroyed
BVE 31206-2	Master. Original Issue: Vic LPM 2323 (LP) LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD CD 1
BVE 31206-3	Destroyed
BVE 31206-4	Hold Conditional. Metal parts since destroyed

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Drawing by David Bartholomew of Eddie King ordering ***Bix*** *out of the band during the recording of* ***I Didn't Know****. (Courtesy David Bartholomew).*

BVE 31206-5 Hold 30 days. Metal parts since destroyed
Soloists: Dorsey (14), **Bix** (16), Venuti (16).

Bix does not appear on the balance of the session.

BVE 31207 **I Want To See My Tennessee** (Yellen-Ager)
BVE 31208 **Remember** (Berlin)

Nov. 25 (Tue)—Detroit. Recording date at Detroit Athletic Club on portable equipment provided by The Victor Talking Machine Company.
Eddie King (Recording Director).

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Tex Brusstar (t); **Bix** (c); Bill Rank, Tommy Dorsey (tb); Doc Ryker, Don Murray, George Williams (rds); Joe Venuti, ... Gorner (vn); Paul Mertz (p); Howdy Quicksell (bj); Irish Henry (bb); Charles Horvath (d).

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BVE 31212	**ADORATION** (Borowski-arr. George Crozier)
	Instrumental
BVE 31212-1	Hold Conditional
	LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
	CD: Bix Restored BXCD CD 1
BVE 31212-2	Destroyed
BVE 31212-3	Destroyed
BVE 31212-4	Hold Conditional

It is uncertain which take was issued on the LP and CD.

Bix did not appear on the balance of this session due to his inability to "handle the arrangements."

BVE 31209	**PLAY ME SLOW** (Hagan-O'Flynn)
BVE 31210	**HONEST AND TRULY** (Fred Rose)
BVE 31211	**WHAT'S THE USE OF DREAMING** (medley:)
	1. **GYPSY LOVE SONG,**
	2. **MELODY IN F,**
	3. **LITTLE GRAY HOME IN THE WEST**

Paul Mertz (8/3/58):

> **Bix** had been given a featured spot on the first session. Eddie King, the Victor recording supervisor, rejected **Bix**'s solo; he was anti-jazz, and didn't like **Bix's** work. Eddie preferred Fred Farrar, the first trumpet, whose polite jazz styling Eddie liked. **Bix** was stunned and I think a bit heartbroken.
>
> We recorded a symphonic arrangement of Borowski's **ADORATION.** **Bix** loved this arrangement, and though it was arranged for two trumpets, he begged them to have a third part added in spots he could handle, so he could honestly claim to have participated. Goldkette, King and Horvath went along with the notion . . . a rather sparse third trumpet part was cued in. Since **Bix** couldn't read worth a damn, the fingering was written above each note. **Bix** made the record and was elated!

Nov. 27 (Thu)—Jean Goldkette Band, radio broadcast, WWJ, 10-11 p.m.

Dec. 4 (Thu)—Broadcast over WWJ by Jean Goldkette Band from the Graystone from 10-midnight. Program: **ROMANCE; AT THE END OF THE WINDING LANE; WALLA WALLA; AFTER YOU'VE GONE; BY THE WATERS OF THE MINNETONKA; CARESSING BUTTERFLY; NO ONE KNOWS WHAT IT'S ALL ABOUT; FOX TROT CLASSIQUE; NO, NO, NANETTE; SALLY LOU; POPLAR STREET BLUES; ALLAH'S HOLIDAY; MANDY, MAKE UP YOUR MIND.** The Goldkette Orchestra shared the spotlight with Jean Laughead and Theone Hubbard in "Song Fashions" and the Detroit News Orchestra.

Dec. 8 (Mon)—**Bix** left the Jean Goldkette Band and went to Indianapolis. The Book-Cadillac Hotel opened in Detroit. From the December issue of the *D.A.C. News*: "Jean is the backbone of the D.A.C. (Detroit Athletic Club) Orchestra and is musical director of the Book-Cadillac, and also boss of the Graystone Orchestra, a Victor recording band. His name is now world-famous through radio and Victor."

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Jean Goldkette Band, Graystone Orchestra, Victor Orchestra are different names, for the same band.

c. Dec. 10 (Wed)—**Bix**, Cornelia Marshall, Hoagy Carmichael and his date, spent an evening of dancing and dining at the Roof Garden of the Severin Hotel, Indianapolis, listening to the Charlie Davis Orchestra.

Cornelia Marshall (8/4/73):

I met **Bix** through a friend. We had a double date with Hoagy and his girl, and went for dinner and dancing at the Severin Hotel. Charlie Davis and Fritz Morris had a small but very good band, and it was the first time the boys heard **I'll See You In My Dreams** [Sung by Raymond "Cy" Milders]. They both fell in love with the words and music and predicted it would be a big hit.

Cornelia Marshall (8/8/73):

Bix gave me a copy of the Wolverines' recording of **Tia Juana** and **Big Boy!**.

Hoagy Carmichael (I-10/12/73):

Aside from Helen Weiss in 1931, Cornelia was the only other girl I ever saw with **Bix**.

Hoagy was asked about a female cheerleader located by a famed researcher who claimed **Bix** dated her while he was playing at Indiana University. Hoagy dismissed the possibility by stating that in those years they had only male cheerleaders!

Cornelia Marshall (8/3/73):

Another time we were going out, **Bix** came in the house (1230 E. Ohio Street), and my mother asked him to play something for her on the piano. He sat down and played for quite some time and visited with her. He seemed in no hurry. All the time, he had a taxi waiting and you can imagine my embarrassment. He was a very kind and sweet person, and at all times a perfect gentleman.

c. Dec. 20 (Sat)—**Bix** returned to Davenport.

Dec. 28 (Sun)—Garden Theatre, Davenport. Merton "Bromo" Sulser and His Iowa Collegians opened for a brief stay. **Bix** discussed the possibility with Sulser of going to Iowa City and joining the band.

Charles "Burnie" Beiderbecke (TI-6/13/60):

Bix remained at the family home during Christmas and New Year's. While **Bix** was home, he raved about the musicians he had met. He praised them all so highly that the family was concerned **Bix** would soon become lost in his new world of music. It wasn't until the musicians later visited our home that we had any inkling of the stature **Bix** had achieved.

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JAN. 3 (SAT)—Bromo Sulser and his Iowa Collegians ended their engagement at the Garden Theatre, Davenport.

Cecil Huntzinger (5/25/64):

The band was a partnership between "Bromo" and myself, but billed under his name, for obvious reasons. The fact was "Bromo" was a fiddler and a very personable front man, while I was a pianist. He was a matinee idol type that attracted the girls.

"Bromo" and I were good friends since high school and started playing together in about 1919. "Bromo's" father was a carpenter and made violins as a hobby. "Bromo" played one as a jazz violinist while he fronted the dance band.

During the Davenport engagement, **Bix** came backstage and introduced himself. He asked if we could use him if he decided to come to Iowa U. to study? The boys were flabbergasted with this request because, by now, **Bix** has a reputation among musicians and had just come off playing with the Wolverine Orchestra, who had a growing following due to their records.

We worked on Friday and Saturday nights, the pay was seven dollars per night. That was fine with **Bix**. For a musician of **Bix**'s caliber to ask to play for dough like this was a shock! We lost no time in accepting his offer.

Jan. 5 (Mon)—E. C. A. Wickemeyer, Recording Laboratories, The Starr Piano Company—Gennett Records, wrote to **Bix**:

Mr. **Leon Bix Beiderbecke**
1934 Grand Ave.,
Davenport,
Iowa

Dear **Mr. Beiderbecke**:-

In reply to your letter advise that our Mr. Wiggins will write you today in regard to some recordings to be made in our Richmond laboratory. Almost any date will suit us with the exception of Monday, the 19th of January. You

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may advise the writer as to about which date will be most satisfactory to you.

Your very truly,
The Starr Piano Co. S. C. [Sales Corp.]
[signed] E. C. A. Wickemeyer
E. C. A. Wickemeyer,
RECORDING LABORATORIES.

Jan. 5 (Mon)—F. D. Wiggins, Gennett Record Division, the Starr Piano Company—Gennett Records, wrote to **Bix**:

Mr. **Leon Bix Beiderbecke**
1934 Grand Ave.,
Davenport,
Iowa

Dear Sir:-

Your letter to Mr. Wickemeyer in regard to recording has been referred to the writer. We will be pleased to give you a trial in making some test records any time convenient for you to come to Richmond. We had better have some idea as to what you expect to make or we will be glad to furnish you some orchestrations of some of the latest numbers. This work will have to be done on a straight royalty basis of one cent per record for the initial trial. You are to stand your own expenses to and from [the] laboratory. We might arrange to find some work for you in Chicago or Indianapolis which would help or entirely defray expenses of this trip. Will be glad to hear further from you.

Yours very truly,
The Starr Piano Co. Sales Corporation
GENNETT RECORD DIVISION.
[signed] F. D. Wiggins

Jan. 16 (Fri)—**Bix** joined the Sulser band and played for the Lions Charity Ball at the men's gym on the Iowa University campus, Iowa City. Chuck Sullivan's was the alternating band.

Personnel: **Bix** (c); Chet Ogden (t); Lindell "Romey" Rome (tb); Walter Long, Russ Brobile, one additional (sx); Merton "Bromo" Sulser (vn); Cecil Huntzinger (p); Armand "Dick" Dickeson (d); Arnold Olson or Einar Johnson (bb).

Jan. 17 (Sat)—**Bix** was a member of the Sulser band appearing at the Blue Goose Ballroom in the Burkley Hotel, 9 West Washington, Iowa City.

Cecil Huntzinger (5/25/64):

When **Bix** joined the band, he came on the job with his horn in a paper sack in one hand, and a gallon tin of "A" in a paper sack in the other hand. The common practice in those days was to spike near beer with the only malt beverage available.

During the week, the band hung out at a lunch counter/pool room called The Academy. This was because Bromo was a pool shark and he played for money at every opportunity. This joint had a piano and **Bix** often played when he visited with us.

World Radio History

Jan. 19 (Mon)—Al Cox remembered **Bix** in Detroit for the opening of the Detroit Automobile Show.

Jan. 23-24 (Fri-Sat)—**Bix** with the Sulser band at the Blue Goose Ballroom. Ads mentioned featuring Walter Long (sx), formerly with the Seattle Harmony Kings.

Jan. 25 (Sun)—**Bix** arrived in Indianapolis and called Hoagy.

Hoagy Carmichael (I-10/12/73):

I picked **Bix** up in my new Ford automobile (a Christmas present to myself). **Bix** suggested we go to the Ohio Theatre and "jam" awhile, sleeping never entered his head. The two of us alone in the pit played the grand pianos and banged out ROYAL GARDEN BLUES. About 4:00 in the morning we were worn out and headed for Richmond for his recording date.

While out in the middle of nowhere we stopped and **Bix** took out his horn. He cut loose with WAY DOWN YONDER IN NEW ORLEANS. **Bix** played as I had never heard him play. I battled to keep up with him on my horn that I kept in the back of the car. When finished he said thoughtfully, "**Hoagy, you weren't bad**". Great praise indeed!

Bix told me Paul Mertz, Tommy Dorsey, and the others were to meet us, and they would be bringing three quarts of gin!

Jan. 26 (Mon)—Richmond, Indiana. Starr Piano Company.
Gennett Records.
File Card: **Leon Biederbecke** [sic] Orchestra.

BIX BEIDERBECKE AND HIS RHYTHM JUGGLERS

Bix (c); Don Murray (cl); Tommy Dorsey (tb); Tommy Gargano (d); Paul Mertz (p); Howdy Quicksell (bj) on last two titles only.

12140 TODDLIN' BLUES (LaRocca-Shields)
Instrumental
Released: March 7, 1925

12140 78 rpm: Gennett 5654
LP: Sunbeam LP, vol 2—Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD CD 1
12140-A Rejected—"Pop dent"
12140-B Rejected—"B Dig Destroyed"
12140-C Rejected—"Lined out"

After the 4-bar introduction, the Rhythm Jugglers played five choruses of 12 bars each. **Bix** and Don Murray were featured prominently, playing the blues contrapuntally for four choruses (48 bars). Tommy Dorsey took a 2-bar break on the last chorus and the band polished TODDLIN' BLUES off with a 4-bar coda based on the whole-tone scale.

12141 DAVENPORT BLUES (**Beiderbecke**)
Instrumental
Released: March 7, 1925

World Radio History

*The Rhythm Jugglers, Gennett Recording Studio, Richmond, Indiana. (L-R) Don Murray (cl), Howdy Quicksell (bj), Tommy Gargano (d), Paul Mertz (p), **Bix**, Tommy Dorsey (tb). (Courtesy the Beiderbecke family).*

*The Rhythm Jugglers, Gennett Recording Studio, Richmond, Indiana. (L-R) Howdy Quicksell (bj), Tommy Gargano (d), Paul Mertz (p), Don Murray (cl), **Bix**, Tommy Dorsey (tb). (Courtesy Paul Mertz).*

World Radio History

Black and white copy of painting by Ben Denison (see back cover). (Courtesy Ben Denison).

12141	78 rpm: Gennett 5654 LP: Sunbeam LP, vol 2—Sincerely, Bix Beiderbecke CD: Bix Restored BXCD CD 1
12141-A	Rejected—"Pop dent"
12141-B	Rejected—"Dent"
	Soloists: **Intro, Bix** (1); **C1**, **Bix** (32); **C2**, Dorsey (2), Murray (4).

A creditable reading of **Bix**'s earliest recorded composition. The subdued ("cautious" might be more apt) sound of **Bix** and the ensemble may have resulted from the sedative influence of Prohibition gin.

Unfortunately, the players' indulgence on a cold morning of January 1925 cheated us out of the two other sides waxed on that session.

12142	MAGIC BLUES (unknown) Instrumental
12142	Rejected—"Start pop. Line defect. Center pop"
12142-A	Rejected—"3 pops big. Several small"
12142-B	Rejected—"Best. Slight line defects. Slight pops"
12143	NO ONE KNOWS WHAT IT'S ALL ABOUT (Rose-Wood) Instrumental
12143	Rejected—"Line out"
12143-A	Rejected—"Best"
12143-B	Rejected—"Slighty rough"

Ledger notations: MAGIC BLUES masters destroyed June 10, 1925. NO ONE KNOWS WHAT IT'S ALL ABOUT masters destroyed June 11, 1925.

World Radio History

Paul Mertz (6/25/58):

All of the musicians, save **Bix** and Hoagy, were from Detroit. Tommy Dorsey and I were with the Book-Cadillac Hotel Band. Jean had shuffled Tommy to this band as the result of a fist fight Tommy had with Fred Farrar. Don Murray and late arriving Howdy Quicksell, (who had missed the train and is not on the first two numbers), were from the Goldkette Victor Orchestra. Tommy Gargano was a "jobbing" drummer from Detroit.

I wrote out a hasty arrangement of **Davenport Blues** using an intro and ending as outlined by **Bix**, and setting the rest to harmony. We used the "I'se A-comin'" strain from **Old Black Joe**.

No One Knows What It's All About was a printed arrangement. By now, everyone was so loaded they couldn't remember the changes in time. I'd say the title was aptly named.

What do I remember most about that day? It was cold!

Hoagy Carmichael (I-10/12/73):

I have a photo of the group on this day. **Bix** is leaning against the piano, his legs crossed, in half profile. The band sat around for awhile and as the "three gin bottles" got lighter **Bix** started doodling on his horn. The others joined in at will. As far as I could see they didn't have any arrangements worked out, but used "lead sheets" that Paul Mertz had scored.

They named one piece **Davenport Blues** in honor of **Bix**'s hometown.

From a Davenport newspaper (undated): "THE **Davenport Blues** IS LATE POPULAR PIECE—Composed by '**Bix Beiderbecke**' of This City: Recently Recorded . . . Very prominently displayed on one of the most recent releases of the Gennett Record Co., is 'The **Davenport Blues**', a recent blues number composed by **Leon 'Bix' Beiderbecke** of Davenport, and recorded by his own orchestra, '**Bix** and His Rhythm Jugglers.'

'**Bix**', a pianist and trumpet artist who has a musical history which would occupy pages and pages to do justice to, is a Davenport product and in deciding on a name for his latest hit, chose that of his old home town . . ."

Jan. 30 (Fri)—**Bix** with the Sulser band at the Blue Goose Ballroom. The Ballroom temporarily closed after this dance.

Cecil Huntzinger (10/14/63):

After the job on weekends, we used to go to the Iowa Cafe and jam for eats. The proprietor, Don Kastner, used to play tenor sax and had retained his interest in music enough so that he would invite the band to come and jam after hours.

Bix would play a few tunes on his horn, then would switch to the piano. We'd just listen and enjoy. He was playing **In A Mist** although he didn't have a name for it. Try to imagine, hearing it in 1925. We did!

Feb. 2 (Mon)—**Bix** enrolled as an "unclassified student" at the University of Iowa, Iowa City. His study program was:

Freshman English (3 hours)
Religion and Ethics (Philosophy) (3 hours)
Music Theory (3 hour introductory course)
Piano Lessons (may have been incorporated into Music Theory, counting for one of his three hours)
Music History (Romantic Period) (2 hours)
Music History (Modern Period) (2 hours)

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The University of Iowa, Office of Admissions and Registrar, stated:

> **Mr. Beiderbecke** could have been admitted to the University without high school graduation and would have been carried as an unclassified student until he met the requirements.

Feb. 5 (Thu)—*The Daily Iowan*, campus newspaper, announced: "**Bix** had pledged Beta Theta Phi fraternity." The same fraternity his brother, Charles, pledged while attending Iowa State University.

Feb. 6 (Fri)—**Bix** played with the Jean Goldkette Band at the University of Michigan's annual "J-Hop" in Ann Arbor.

Feb. 7 (Sat)—The Blue Goose Ballroom in the Burley Hotel reopened with "Tubby" Griffin as manager. Bromo Sulser and his Iowa Collegians continued their weekly dance program. Doubtful if **Bix** returned in time for this evening's performance.

Feb. 9 (Mon)—**Bix** resumed classes at Iowa University.

Feb. 14 (Sat)—**Bix** with the Sulser band at the Blue Goose Ballroom. The Wayne Tiss Orchestra played there on Friday.

Feb. 16 (Mon)—**Bix** interviewed by a freshman counselor. Excerpt from the latter's note card:

> Had $400 with him when he came. Gets money from home. Asked to drop Religion and take more Music. Is not registered for Military Training, Physical Education, or Freshman Lectures. Was told to do so promptly. Plays one night a week.

Feb. 19 (Thu)—**Bix** involved in a fight at Reichart's Cafe.

Cecil Huntzinger (5/25/64):

> **Bix** pledged Beta Theta Phi fraternity, but he was never initiated. He lived in a rooming house on [804 North] Dubuque Street. I visited with **Bix** a few times, and we had a few nips in his room. We struck it off well due to this mutual fondness.
>
> **Bix** had other cronies while at Iowa City, among them a football player, Bill Fleckenstein who got drunk with **Bix** and created a disturbance at Reichart's Cafe one evening by turning over tables. This resulted in both students being expelled.

Feb. 20 (Fri)—**Bix** withdrew from the University of Iowa. The University of Iowa, Office of Admissions and Registrar, was unable to find any specific reason noted for **Bix**'s withdrawal.

Feb. 21 & 28 (Sat)—**Bix** was with the Sulser band at the Blue Goose Ballroom.

Cecil Huntzinger (10/14/63):

> I don't think **Bix** left Iowa City right after the withdrawal at Iowa U. I'm inclined to think **Bix** was in and out of Iowa City and worked with us at least a couple of more week-ends.
>
> Those later Blue Goose dances in the Burkley Hotel were the idea of the center and captain of the football team, "Tubby" Griffin. Tubby promoted these dances with another fellow, leasing the ballroom from the hotel and booking the band.
>
> Where **Bix** went immediately upon leaving Iowa City, I don't know. I assume he returned to Davenport.

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Lloyd Cashman, Secretary, Iowa City Local #450 (5/23/73):

Bix spent some time here and was a member of this Local, but our past records are unable to authenticate just when in 1925.

March 10, 1925 (Tues)—**Bix**'s 22nd birthday.

March 11 (Wed)—**Bix** withdrew his union card from the Detroit Musicians Local #5, went to Chicago and boarded a train to New York.

March 13 (Fri)—**Bix** in New York. He played in the band at the Orienta Beach Club, Orienta Point, Mamaroneck, Westchester County, New York. Members included: Spencer Clark (bsx) and Herb Weil (d). Later the same night, **Bix** sat in with the California Ramblers at the Ramblers Inn.

Spencer Clark via John Steiner (6/17/59):

Bix was unknown to us but we realized he had recorded **Riverboat Shuffle**. The fellows bought a copy and worked it up for **Bix** that night. However, **Bix** played it very cool, playing casually and acting generally disinterested in the whole affair. Apparently **Bix** was immediately discouraged with the mediocre musicianship of the rest of the band.

Herb Weil (2/24/59):

I got Jimmy Dorsey to hire **Bix** for us. I picked **Bix** up in New York and brought him out for the gig. He must've had a horrible time. When **Bix** got through, I drove him down to the Ramblers Inn, and he barged up to the bandstand and practically begged to sit in. He took about nine choruses before he got it all out of his system.

Man, how he could play! Possessed of a matchless ear that triggered his mind and fingers into playing notes or a combination of notes in the chords that other musicians knew were there, chords one never thought of before, or at least not the way **Bix** played them. Added to this was a tremendous jazz drive and an exciting vibrant tone with technique and intonation in the low and middle register that were all his own.

March 14 (Sat)—**Bix** moved in with Loring "Red" Nichols at the Pasadena Hotel, 60th and Broadway. During the week, **Bix** frequently sat in with the California Ramblers.

Personnel: Frank Cush (t); Red Nichols (c); Tommy Dorsey (tb); Jimmy Dorsey, Arnold Brilhart, Fred Cusick (rds); Irving Brodsky (p); Tommy Fellini (bj); Adrian Rollini (bsx); Stanley King (d).

Frankie Cush via John Steiner (undated):

During the time **Bix** worked with us, I never saw a cornet case. He just tucked his horn under his arm and off he went. For a schooled person to watch him play, it was very odd. No one showed **Bix** how to finger, so he started pushing valves and things came out. His fingering was artificial. For example, a schooled person would get an "A" with the lst and 2nd, while **Bix** used the 3rd. A "middle D" by using the lst, but **Bix** used the lst and 3rd, and so on. But, what he played, came right from the heart. Not many people knocked us over, but **Bix**—he did!

Red Nichols (I-7/4/60):

Bix moved into my hotel room at the Pasadena Hotel, near Columbus Circle. I vividly remember showing **Bix** my false fingering, and **Bix** showing me a bit on the cornet, as we exchanged ideas. As the evening grew later **Bix** switched to playing the piano I had rented.

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The piano came to an untimely end when a bunch of musicians, gathered in our room, started talking about the predominent key of the piano. Thought of as a "C" instrument, bets were placed at $5 per. How to decide? Joe Venuti persuaded a couple of musicians to help him lift it to the window ledge, where he pushed it out. The piano hit the pavement with a loud thud and snapping of strings, but they could not determine the predominate key. Joe went about giving everyone their $5 back, and when I complained as to how I was going to pay for the piano, Joe asked me to quit griping, "You got your $5 back, didn't you?".

Red Nichols via Woody Backensto (9/26/56):

During that period, we were loaded pretty much of the time, but I remember I had record dates with Sam Lanin, also the Ramblers, and Joe Candullo. How I got thru them in the condition I was in, I shall never know. Anyway, this one morning we hadn't been to bed and I was afraid I couldn't get thru the date, so I asked **Bix** to go along with me and help me out. In return I would split the money with him. He agreed. Who this was for I will probably never know because it was a case of the blind leading the blind.

Red Nichols (7/6/59):

I am quite sure that you have made the proper deductions and arrived at the time **Bix** was in New York and spent from one to two weeks with me at the Pasadena Hotel.

It was definitely while I was with the Ramblers—because Jimmy Dorsey and I used to talk about the time that **Bix** and myself, Jimmy and Tommy, had dinner at the Dorsey House—which they rented at City Island. Their mother cooked the dinner.

March 21 (Sat)—**Bix** left New York by train and returned to Chicago.

March 23 (Mon)—**Bix** deposited his union card at Chicago Local #10.

E. H. Trisko, Financial Sec'y-Treas. of Local #10 (6/18/73):

We have researched our files and do not find record of the above (**Bix**) having been a full member of this Local. We do find record of his having deposited his Local #67 card as a transfer member on March 23, 1925. However, it appears he left the jurisdiction before serving his full six months.

Bix applied for steady work and was hired by Charley Straight at the Rendezvous Cafe, 622 West Diversey Avenue. Harry Horn, managing director of the Cafe. Telephone: Graceland 6467.

Personnel: Gene Cafferelli, Rax Maupin (t); **Bix** (c); Shorty Lentz (tb), later Herb Winfield; Bob Strong, Dale Skinner, Joe Gist (rds); Charley Straight (p); Elmer Brown (sb/bb); George Menden (bj); Don Morgan (d). Arrangements by Dale Skinner and Bob Strong.

Bix, hired by the main band, also played with the relief band: **Bix** (c); Shorty Lentz (tb); Dale Skinner (rds); Joe Gist (bb); Art Gronwall (p); Bob Conzelman (d).

Eddie Condon via John Steiner (5/6/68):

Charlie Straight had heard **Bix** on the Wolverine records and wanted **Bix** in his band. Charlie appealed to the local Board for **Bix** to come in without the usual transfer penalties. Charlie told them to "Get me a man as good as **Bix** and I won't need **Bix**." The Board allowed **Bix** in without penalty.

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March 24 (Tue)—**Bix**'s application was accepted by a vote of the Union Board.

Bob Strong (8/20/63):

The way **Bix** joined the Straight Orchestra was rather unique. The owner of the Rendez-vous Cafe was not interested in adding a man to the band, so we had to figure a way to handle it. The regular band worked from 7:00 to 1:00 playing the dance and the show. Then the band that was called the "relief band" took over. This is where **Bix** fits in. This took care of part of **Bix**'s salary. The rest of the band members donated $10 per week, a piece, just to have him with the big band.

Edmond "Doc" Souchon (2/2/66):

The Rendez-vous Cafe catered to young people and you had to bring your own liquor (remember Prohibition?), while they furnished the fixin's. You could buy an excellent dinner for a very nominal charge and there was an excellent dance floor.

When the 'big band' went off stage to take a breather, a small group, consisting of sax, drums, a tuba, and a very young looking kid who doubled on piano and cornet continued to play for the customers. Somehow or other my wife and I rebelled against this small group. They didn't give our ears a rest, and they played some sort of "way out" music that we couldn't quite grasp. I hang my head in shame, when I now know that the big band was none other than Charlie Straight's, and the little piano-cornet virtuoso was none other than **Bix**. How I've regretted not recognizing this great artist, how I regret not even talking to him! The only consolation is that there were so many other stupid fools at the time that felt the same as I did! Now and forever on, I think of **Bix** as the greatest (next to King Oliver) and I don't think there's any competition there, because the two were so entirely different. The idioms are eons apart!

April 19 (Sun)—**Bix** wrote to Charles Horvath in Detroit.

Phone BITTERSWEET 3100

1-2 and 3 ROOM KITCHENETTE APARTMENTS
COMPLETELY FURNISHED AND SINGLE ROOMS

DIVERSEY ARMS HOTEL
FIRE PROOF
E. KLINGBEIL, Prop.
644 DIVERSEY-PARKWAY
Chicago

Sunday

Dear Charlie:-

Just a word regarding the prom. Charlie Straight talked favorable about my going but I deem it necessary to go about it in a very diplomatic way. I have an idea—Either you or Gene write him a letter at the Rendezvous. Diversy & Clark—and explain to him about the contract and my promise to you before I even knew I was going with him and I'm sure that will cinch it boy—I explained it to him—Also tell him the date and that you'll make it point to see that I'm gone just one day.

Regards to the boys

Sincerely

Bix.

P.S. Above address.

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April 20 (Mon)—**Bix** wrote to Cornelia Marshall (approximate date).

Cornelia Dear:

This is the first Ive had a chance to answer your special hon and I'm on the job at the rendezvous now doing it. Theres been a rehearsal, every day and playing nights. but I sure want to make it a point to get this letter off to you in time for you to come to Chi Sunday. I'm sure tickled to hear you're coming and Ill sure meet you dear.

There's so much noise in hear Cornelia that I can't concentrate and as there's nothing to say (except that I can't wait until I see you) I may as well sign off.

Wire me your time of arrival & I'll be there to meet you sweetheart.

Love

Bix

April 26 (Sun)—Cornelia Marshall met **Bix** in Chicago and they spent the day together.

Cornelia Marshall (8/2/73):

April 26th sounds right to me. I had a beautiful new spring coat that I wore. The weather was lovely, so **Bix** had the top down on the car. **Bix** didn't mention whose car it was.

At the time, I was working in the Indianapolis office of the New York Central R. R. Of course, I had a pass to go any place. When **Bix** went to Chicago, he suggested I come up on a Sunday for the day.

I arrived at an ungodly hour for him. After eating breakfast and taking a ride, we decided to go to church. My being a good Methodist, we found a large beautiful Methodist Church. **Bix** really enjoyed the whole service especially the organ and choir music.

In the afternoon we drove all over Chicago seeing places of interest, which was quite a treat for me. We had dinner at the night club where he worked. After dinner he took me to the train as he had to get back to work. It was a wonderfully memorable and lovely day.

We corresponded after that for a while and then like all young people we drifted apart.

May 1 (Fri)— **Bix** took leave from the Straight Orchestra and joined Jean Goldkette's Orchestra. They played the annual Indiana University prom. *The Daily Student* described the festivities as: "Moonlight and stars above, is descriptive of the scene being laid in the Men's Gymnasium for the Junior Prom tonight. The whole effect is to be a moonlight night in the garden."

May 27-May 30 (Wed-Sat)—Red Nichols stayed with **Bix** in Chicago.

Red Nichols (I-7/4/60):

I went to Chicago to see Hannah Williams, who with her sister, Dorothea, was singing with the Charley Straight Orchestra. At the time, I was sweet on Hannah. She had been away from New York for some time and I wanted to find out if we still had anything in common? I stayed with **Bix** at his hotel. I listened to him play with the Straight Band, and he escorted me to a few places around town.

Dale Skinner (9/3/61):

It is true that Red came to see Hannah, but her mother, Tess, put her foot down and the romance broke up.

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Bill Blaufus via Bob Harrington (10/12/65):

Bix tried to go to school but just couldn't settle down to steady studying. At times he was very hard up for money. He always had excellent taste in clothing but it sometimes got a little on the frayed side.

I took a girl to the Rendez-vous at Diversey and Clark, where **Bix** was playing with Charley Straight. He came over to the table and talked with us a while and then told the girl that he really wanted to be a concert pianist.

We went back stage with him, and on a practice piano, he played his tune, **In A Mist**. It was beautiful.

July 2 (Thu)—**Bix** withdrew his union card and left Straight and Chicago. In spite of persisting rumors, **Bix** never recorded with Charlie Straight's orchestra.

Dale Skinner (9/3/61):

As to **Bix** having a western story or other novels on his stand, as odd as it may seem, it is true! We had no arrangements for 3 trumpets and so no music for **Bix**. He needed no music as he played 3rd parts better than anybody could write them. I sat directly in front of **Bix** and I don't remember him once doubling up on any one else's part.

Phil Dooley (12/12/60):

To me, **Bix** was an extraction of one of the great German masters of music; he had the inherited talent, emotions, and feelings. He put his natural knowledge into a driving musical beat. He had a natural knowledge of chords and was a master of improvisation.

In the back of the Rendez-vous we had a piano in the musician's room and some cats would play something and **Bix** would listen and say, "**That's great. How about adding this . . .** " etc., then he would improvise no end. He would also make an abrupt ending, then go to another chord and knock everyone out with his originality.

July 3 (Fri)—**Bix** joined Nat Natoli's Cincinnati Orchestra at L. P. Tolettene's New Casino Pavilion, Walled Lake, Michigan. In various ads for the Resort Ball Room, Nat's band was billed as Natoli's Cincinnati Orchestra, Natoli's Hollywood Orchestra of Detroit, Natoli's New Orchestra, etc.

Personnel: Nat Natoli (t); **Bix** (c); Phil Applin (tb); Jimmie Jenkins, Harry Vail, Les Arquette (rds); Gerald Finey (p); Bill Bailey (bj); Ted Campbell (d); unknown (b).

Horace Houck (6/8/59):

Bix played at Walled Lake because he liked the band and that was all he cared about. Everybody got around $75, but **Bix**, he was the lowest paid musician at $60.

As for **Bix** being featured on a number, he would never play a solo for the public, only for his own amusement. He didn't know there was anybody out there!

Bix later autographed the following 1926 photograph to Les Arquette.

Frank Trumbauer (Tram—The Frank Trumbauer Story. Phil Evans and Larry Kiner. Scarecrow Press/1994):

I heard **Bix** in the old Wolverine Band and I said to myself, if I ever had my own band again, that's my boy!

When I tried to locate **Bix**, by asking around, I always got the same answer, "Look out, he's trouble. He drinks and you'll have a hard time with him." That didn't stop me, I was determined. Finally I got a lead he was working for Jean Goldkette's office in Detroit.

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Bix autographed this photo to Les Arquette. ***To Les personnally and musically I think you're the nuts & that's no east of Buffalo stuff. Sincerely, Bix. Bix*** *added* ***"Hi Les"*** *at the bottom of the photo, and corrected his spelling on "personnally" by noting* ***"only one 'n'"*** *above the word. (Courtesy the New Orleans Jazz Club Collection of The Louisiana State Museum).*

Tram reached **Bix** by telephone and offered him a job with Tram's forthcoming band (September) at the Arcadia Ballroom in St. Louis. **Bix** was anxious to discuss the job. Knowing that Jimmy Dorsey was leaving the Island Lake band, he suggested Tram call Charlie Horvath and apply for the opening. Tram made the call and Charlie Horvath hired him for the summer.

July 6 (Mon)—Tram arrived in Detroit, deposited his union card at Detroit Local #5, and replaced Jimmy Dorsey with the Island Lake, Michigan band.

Bix served notice to Natoli and joined the band, the "Breeze Blowers", at the Blue Lantern, Island Lake, eight miles up the lake shore. **Bix** replaced Jimmy Criswell.

Personnel: Ray Lodwig (t/ldr); **Bix** (c); Bill Rank (tb); "Doc" Ryker, Frank Trumbauer, Don Murray (rds); Howdy Quicksell (bj); Fred Bergin (p); Steve Brown (sb); Enos "Doc" Cenardo (d).

Fred Bergin via Bob Harrington (1/29/66):

Now it was **Bix** up in front with his stubby cornet biting out chorus after chorus on tunes. The dancers might not have known **Bix** by name, but certainly knew that the cornetist with the whimsical smile was giving the music a ride it had never had before. Something brand new to them called Chicago Jazz had moved in for the summer.

It seems to me that when you write of **Bix** you have to include Trumbauer. They were kin-

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dred souls although vastly different people. Tram was part Indian and quite a knife thrower. He spent a lot of time throwing knives at trees and was very proficient. He had the same faculty for creating a new and better melody than the composer wrote. Witness his recording of **I Never Miss The Sunshine** made with the Benson Orchestra in 1923. This was the first so called "chorus" that I heard and I was fascinated. Hearing him in person was as great as I had anticipated. Tram had a prominent mole on his cheek and it used to stand out even more so when he played. I had to get used to it for it had a tendency to take your mind off his playing and I surely didn't want that.

Both **Bix** and Tram had great rhythmic senses. Through the years they were known among musicians as the "Break Twins."

Fred Bergin via Bob Harrington (1/10/66):

I had been hired by Charlie Horvath (of the Jean Goldkette office) to manage the Blue Lantern ballroom and connecting grocery store at Island Lake. I had been attending the University of Michigan at Ann Arbor (26 miles from Island Lake) and had the usual campus band. Charlie thought my presence at the Lake might mean some business from Ann Arbor.

We opened the season as the Jean Goldkette Breeze Blowers. We had been opened a short time when Charlie called and said Paul Mertz was being transferred to the Book Cadillac band, and for me to find a new pianist to take his place. That was easy. I didn't even look for one, I hired myself.

Charlie told me to put Jimmy Criswell on notice to make a place for **Bix**. The only other change that took place that summer was when Jimmy Dorsey left to join his brother, Tommy, in the East, and Frank Trumbauer took his place.

We settled down to a most enjoyable summer, good music, easy hours, lots of girls, and plenty of gin (the bathtub variety). On occasion we got a few bottles of beer, but mostly gin.

Bix paid little attention to any one girl, they were mostly fond of him. He went out with different ones but he was never serious about any of them.

We frequented the Island Lake Hotel on the other side of the lake where most of the girls stayed. Some of our most memorable evenings were spent listening to **Bix** play an old pump organ in the hotel. When I say evenings, I mean after work for Island Lake hotel which was not exactly the Waldorf. It had about 10 rentable rooms.

We were (and the girls) the most consistant customers. If we wanted to keep the place jumping until daylight, the few customers who wandered into the place could do very little about it.

Fred Bergin (9/26/73):

One morning **Bix** and I came out of our room under the pavilion after drinking gin and listening to **Firebird** all night (complete with a red light over the record player). We were walking around the small point which extended into the lake beyond the rear wall of the building. The sun was just coming up and the mist which had come over the lake in the night was beginning to rise.

A sandpiper was running along the water's edge and **Bix** was fascinated by the rhythm of its movement. He asked me if I saw what he saw, in the rhythm pattern the bird used taking its morning constitutional and I allowed that I did. But I doubt my gin-shot eyes saw much of anything. He told me he would incorporate it into the piano solo he was working on and I assumed the sandpiper gave him inspiration for part of **In A Mist**.

Fred Bergin via Bob Harrington (1/10/66):

Many nights we were joined by Don Murray and Howdy Quicksell. They joined our gin drinking and record listening activities and Howdy became enamoured with the sandpiper. Howdy dreamed up the following:

> "Em as is the Als-Burls-Dritsell
> It has wings but can't fly."

I don't know what it meant and I wouldn't remember if Don, **Bix** and I were ever able to

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pronounce Als-Burls-Dritsell to Howdy's satisfaction. The lower the level of gin in the bottle, the more emphatic the coaching. Our problems were not with the Als or the Dritsell, it was the Burls we had trouble with. It seemed easier to say Alberts Dritsell.

Fred Bergin (9/26/73):

We decided Don Murray would make an arrangement of **Rose Colored Glasses** and, since the time was short, we would work out a "head" arrangement of **My Pretty Girl**. We each made contributions to this "head" arrangement. Don picked the figure we would use in the scale thing and **Bix** gave us the whole tones up and down (like G [up], F [down], A [up], Eb [down], D) which was later to become a sort of trade mark for him. I suggested going up the scale with the chords chromatically.

Fred Bergin (9/4/73):

Bix was always the lowest paid man in the band. **Bix** got $60 per week and his room and board. He always drew cash he had to have an advance. When pay day came, he took the balance in nickels. He then moved the slot machine [Usually in the hotel lobby] under a nice shady tree and pulled the crank until the money was gone.

Bix asked Goldkette for a raise and Jean asked him what he wanted more money for? **Bix** said, "**I don't know exactly but I think I ought to have more**." Jean asked him if he would continue to put the balance of his salary in the slot machine. When he assured Jean he would, Jean said, "I don't see any good reason to give you a raise since you would put it all in the slot machine and I own the machine and would get it all back, anyway." **Bix** agreed with him.

Fred Bergin via Bob Harrington (1/29/66):

It was said, "If **Bix** took off his socks, they would stand by themselves." It was true! He cared nothing about clothes. I kidded him that he must have a fear of becoming waterlogged for his trips to the showers were very numbered.

I heard **Bix** play **Somebody Loves Me** [Gershwin] on piano, many times. I can tell you it was a great classic.

Bix was entirely lacking in ego. He was continously telling me how he wished he could play piano like I did and I was continously telling him he was out of his mind. If he was aware of his greatness, he kept it completely hidden under a cloak of modesty.

One night we played a special fraternity party at the Blue Lantern following the regular session and this threw **Bix** off his drinking schedule. As I recall, we were to finish at 3 a.m. and **Bix** was well gassed by 2 a.m. He finished the evening playing cymbals in a corner about 20 feet from the bandstand. It may be that I was "mulled" too, or it may be that I am a lifelong fan of his, but it seemed to me I had never heard cymbals played as well.

July 27 (Mon)—**Bix** was issued a check by Charles Horvath in which Charles spelled **Bix**'s last name: **Biederbecke** [sic].

At least two publications have reported **Bix** appeared at the Riviera Theatre, Chicago, from August 1-10, as a member of "The Pepper Boys," playing opposite Frankie Quartell.

John Steiner (9/4/59):

I got in touch with Frankie Quartell. He knows nothing about the "Pepper Boys" item. Frankie played at most of the "presentation" houses in Chicago, but never as part of a vaudeville group. He does not know of **Bix** playing with an act. He suspects the "Pepper Boys" story might be a publicist's invention.

Legend has it, "The Pepper Boys" act featured **Bix** on the stage, playing cornet

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on a popular song, and Frankie in the audience with his trumpet playing fill-ins. The act allegedly ended when **Bix** tumbled from the stage into the orchestra pit.

Aug. 15 (Sat)—**Bix** transferred into St. Louis Local #2. **Bix** listed his address as the Majestic Hotel. **Bix** and Tram played on a Mississippi Riverboat, the *J. S. DeLuxe* [as recalled by Red Norvo]. The steamer *J. S. DeLuxe* (1919-1939) was originally named the *Quincy* (1896-1919) when it was built in 1896. After the steamer *J. S.* (1901-1910) was destroyed by fire in 1910, John Steckfus acquired the *Quincy* in 1911. It was remodeled as an excursion boat in 1919 and was renamed the *J. S. DeLuxe* in honor of its owner. This sidewheel excursion steamer operated out of St. Louis until 1934, then ran on the upper Ohio until 1936 and was dismantled in 1939.

Karl Spaeth (8/20/59):

I was playing in a Chinese Restaurant called the Oriental in Detroit, while **Bix** was at the Lake. We travelled to St. Louis on separate trains.

Tram asked us to go to St. Louis and ask for work from every leader in town. Tram could then say he wasn't satisfied with any local members and would request permission to use us.

I remember playing a single job, on the riverboat *J. S. DeLuxe*.

Freddie Laufketter via Raymond Thurston (4/4/66):

I remember one job with **Bix**, in Cairo about August. I don't remember the name of the place but it was called a "nickel shooter." These ballrooms had the more sophisticated title of "ten cents a dance" places. The job was for Ted Jansen, a drummer around St. Louis, who at that time booked more work than any leader around. He made it his business to hire any one who came to town, on at least one job.

Besides **Bix**, there was Tram, Bud Hassler, Louie Feldman, and Ted. [Ray Thurston says of Freddie, "He was a very fine trumpeter."] I'm sure there was a bass player on the job. Marty Livingston was the vocalist.

We had a new Ford touring car but didn't get started until 10 a.m. because we had a burned out distributor.

I was familiar with the recordings of **BIX** AND HIS RHYTHM JUGGLERS, but when **Bix** was introduced to me, I was told this was **Leon Beiderbecke**. The intro threw me off and I didn't associate him as being the real **Bix**. During the course of the evening we began to play **DAVENPORT BLUES**, and **Bix** admitted it was he who made the record.

Vernon Brown (8/20/62):

Tram and **Bix** came into town two or three weeks before the opening of the Arcadia to rehearse a band. I made a couple of rehearsals with them and I remember **Bix** saying, "**You had better come along with us.**" I shall never forget how proud I was that a great musician like **Bix** would utter those words to me.

I was with a band at that time that was more or less on a cooperative basis, and I felt obligated to them.

Vernon Brown (5/28/57):

I don't think I'll ever forget the first time I sat along side of **Bix**. My first impression was like a bud opening up its petals into a flower. It was somewhat of a shock to hear him for the first time, and the natural ability he was gifted with. I hadn't heard him on the Wolverine records for Gennett but the method of recording in those days made it impossible to appreciate a guy's talent like hearing him in person.

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Vernon Brown (8/13/57):

Bix was born with creative musical genius. When he played, he used passing and neighboring tones in a perfect manner. The musical continuity with which he played told a story.

Vernon Brown (5/28/57):

The St. Louis union granted Tram the privilege of importing **Bix** and Karl Spaeth, provided the rest of the band would be made up of St. Louis musicians. That was a break for Tram in the financial department. The rule was, if even one man wasn't a local member, the band was considered a travelling band. A travelling band had to get 30% over the local scale for each member of the band, which had to be deposited in the union each week.

Ken Farmer (2/6/59):

When **Bix** came to St. Louis, he stayed for a short time at the Majestic Hotel, still a popular hotel for musicians.

The Arcadia's opening usually coincided with the close of the riverboat season, shortly after Labor Day.

Sept. 8 (Tue)—Frank Trumbauer Orchestra opened in St. Louis at the Arcadia Ballroom, 3515-3523 Olive Street. Joseph J. Ternes, manager. Band played from 8:30 to midnight, with Mondays off. There were Sunday afternoon dances for the younger crowd.

Personnel: **Bix** (c); Irving Kordick (tb); Frank Trumbauer (C-m/asx /ldr); Charles "Pee Wee" Russell, Karl Spaeth (rds); Louis Feldman (p); Wayne Jacobson (bj); Anton Casterani (b); Edgar "Eggie" Krewinhaus (d); Marty Livingston (v). Tram,

*Frank Trumbauer's Orchestra, Arcadia Ballroom, St. Louis. (L-R) Ray Thurston, Marty Livingston, Charles "Pee Wee" Russell, Frank Trumbauer, Damon "Bud" Hassler, Louis Feldman, Wayne Jacobson. (back-standing) Dee Orr, **Bix**, Dan Gaebe. (Courtesy Ruth Shaffner Sweeney).*

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as leader, drew the highest salary, $125 a week. **Bix's** salary was $90 per week. Pay days were Sunday.

Frank Trumbauer (Tram—The Frank Trumbauer Story. Phil Evans and Larry Kiner. Scarecrow Press/1994):

Bix had a screwy way of picking out notes from a violin part, playing them in the key of "C" on a "B flat" cornet. It was confusing to everyone, even **Bix**! We fixed up a book of regular trumpet parts and for hours on end, I would work with **Bix**. I would teach him a tune, note for note, and then hand him the part and he would follow it. **Bix** was a brilliant boy and it wasn't long before he could follow new parts. . . . We would take down some of **Bix's** choruses, note for note, and then hand them to him to play in ensemble. **Bix** would take one look at the notes and say, "**Man, this is impossible!**"

Karl Spaeth (4/17/59):

When we got "high" after working at the Arcadia, we would move to **Bix**'s room at the Majestic and listen to his records of Stravinsky's **Firebird** and **Petrouchka The Clown** with nothing but a dim red light bulb.

Bix was a great one to partake of any nectar that would induce an "out of this world" feeling! There were rockets and muggles around, but we were content to stick with moonshine.

Ruth Shaffner (12/8/66):

As for the Arcadia, there were two bandstands. I would call one of them a huge stage. There were seats in the audience, several in one section. Bess says there were booths also. There was a large room for coats and hats but not a check room, someone liked my hat and took it. There was a banister around the dance floor, which was one step down.

Vernon Brown (8/20/61):

"Red" Schiezer (**Bix** called him "Ponzi") the bouncer at the Arcadia, used to throw anyone out if he caught them drinking. But he sold the guys in the band his own bad booze. He also lent money to the musicians to be paid back in a week at 10% interest.

Sept. 12 (Sat)—Ray Thurston (tb) replaced Irving Kordick.

Sept. 16 (Wed)—The Les Karback band played alternating sets with Trumbauer. The Arcadian Serenaders played opposite the Trumbauer Band on Wednesdays, Saturdays, and Sundays.

Personnel: Sterling Bose (c); Avery Loposer (tb); Cliff Holman (cl/asx); Johnny Riddick (p); Bob Marvin (bj); Felix Guarino (d). Marty Livingston occasionally sang with this group and recorded with the band on October 26, 1925 for the OKeh label.

Sept. 18 (Fri)—Ruth Shaffner's first meeting with **Bix**.

Ruth, just 19, about 5 feet tall, weighing all of 98 pounds, with dress size 9, was one of three Shaffner Sisters. The other sisters were Bess and Estelle. The trio shared a flat, #106, in the Sheridan Apartments at 4471 Olive Street. Tram, Vernon Brown, and Bud Hassler all pointed out that Ruth was "the" girl in **Bix's** life.

Ruth Shaffner (5/1/73):

Bess and Estelle moved to St. Louis in 1923. I came to visit them for Christmas 1924 and didn't return home. I had two years of high school. I got a job as a receptionist for Dr. Hiram C. Clark, a chiropodist but soon he changed the name to a podiatrist.

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Ruth Shaffner.
(Courtesy Ruth Shaffner Sweeney).

Ruth Shaffner. (Courtesy Ruth Shaffner Sweeney).

*Photo **Bix** sent Ruth when he was on tour with the Jean Goldkette Band. Ruth carried the photo all of her life. (Courtesy Ruth Shaffner Sweeney).*

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Ruth Shaffner (5/22/66):

I'm not certain how I met **Bix**, but I think Carrie Spradling must have introduced us. We went to the Arcadia with Carrie, and she knew **Bix**, but she was crazy about Dee Orr. [Dee Orr (d) had replaced "Eggie" Krewinhaus.]

Sept. 23 (Wed)—Joe Lechner band shared billing at the Arcadia.

Sept. 30 (Wed)—Conley-Silverman dance band shared billing at the Arcadia.

Ruth Shaffner had not started her diary as yet, but she found a notation for late September (5/1/73):

My diary says I had several dates with **Bix**.

Ruth Shaffner (6/11/66):

At the Arcadia, on some occasions, I would wear an evening gown or a formal. I had a stunning black velvet designer gown made by a dressmaker and a long white formal, but I usually wore sport clothes. **Bix** would always comment on my dress.

I didn't dance too much, but when I did, it would be right in front of the bandstand, and how **Bix** would smile at me. His eyes—he smiled with his eyes! I was on cloud nine all of the time!

Oct. 1 (Thu)—Ruth Shaffner started a diary. All entries from it for this part of **Bix's** life were submitted by Ruth.

Ruth is quick to dismiss the stories of an ill-kept **Bix**, (9/24/66):

Bix was handsome and had a smile that was out of this world. I never saw **Bix** when he wasn't clean. Always clean shaven, finger nails, not a hair out of place, teeth, etc. In fact, he had a tooth brush and razor at our apartment and he took many showers. I have washed his socks; his tuxedo was spotless; shoes shined. I might add, if his tie wasn't just right, he would buy a new one. He also had a good looking raincoat.

Oct. 3 (Sat)—Ruth Shaffner dated **Bix**, and they celebrated her sister Estelle's birthday.

Oct. 6 (Tue)—After the Arcadia job, Tram's band played from midnight until 5:30 a.m. at the Racquet Club near Forest Park.

Ruth Shaffner (6/11/66):

I think this was booked by Joe Gill. I was with the gang that drove **Bix** out to a society affair. He wished I could go in with him, but that was out! He had his cornet in a case. How those stories got around about **Bix** carrying his cornet in a newspaper, I'll never know.

Oct. 10 (Sat)—Ruth and Bessie attended church.

Ruth noted in her diary on this date:

Bix and I didn't go to church together. I wish we had. **Bix** and I joined Wayne Jacobson and his girl, Alberta, and went to Larry's Club after the Arcadia job ended.

Oct. 11 (Sun)—Ted Jansen's band also appeared at the Arcadia. **Bix** invited Ruth to a fried chicken dinner before the job.

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Bessie Shaffner. (Courtesy Ruth Shaffner Sweeney).

Estelle Shaffner. (Courtesy Ruth Shaffner Sweeney).

Oct. 12 (Mon)—Tram's band played at the Arcadia opposite the Joe Lechner band, instead of taking its regular night off. Ruth dated **Bix** afterwards.

Oct. 14 (Wed)—The Conley-Silverman and Les Karback bands made guest appearances at the Arcadia.

Oct. 17 (Sat)—Shaffner sisters cooked a fried chicken dinner for **Bix**, Louis Feldman and Karl Spaeth. Trumbauer shared the bill at the Arcadia with the Missouri Cotton Pickers. Following the job, **Bix**, Karl and Louis dated the Shaffner sisters.

Oct. 20 (Tue)—Ruth and Bess stopped at the Arcadia on their way home from a movie. When the Arcadia closed, they went bowling with Louis Feldman and **Bix**. **Bix** took Ruth home in a taxi.

Oct. 25 (Sun)—The three Shaffner sisters ate dinner out, then visited the Arcadia. The sisters were driven home at evening's end by Louis Feldman, Pee Wee Russell and **Bix**.

Oct. 31 (Sat)—Band's night off from the Arcadia. They played at Tremps Hall, Harry W. Tremp, manager, 4458 Delmar, from 8:30 p.m. to 1:00 p.m. opposite the Missouri Cotton Pickers. Ruth doubted **Bix** played the engagement, they were together most of that day and night.

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Nov. 1 (Sun)—Ruth and **Bix** went to the Loew's State Theatre and saw Marion Davies in "Little Old New York".

Ruth Shaffner (11/25/66):

Bix never said why he didn't have a car. I assumed it was because he lived so close to the Arcadia. We usually took a cab if Bud H. or Frank T. wasn't with us. This time, we took a bus to Loew State Theatre.

Nov. 4 (Wed)—**Bix** moved into room #608 at the Coronado Hotel. He dated Ruth after work.

The Arcadia featured spots by six bands: The Missouri Cotton Pickers, Les Karbach, Joe Lechner, and the 'Frisco Ramblers, and their two regular bands.

Karl Spaeth (9/20/59):

When **Bix** saw the class at the Coronado Hotel, he and Sterling Bose roomed together there, being only 3 blocks from the Arcadia.

One night, when **Bix** didn't show up, Tram sent me to the hotel to find out why? I got a bellhop and a pass key. I found the two passed out under their bed with a jug of wine close, so they could reach out and hook a finger in the handle, lift it to their shoulder and let the wine trickle into their mouth.

Nov. 5 (Thu)—According to Ruth's diary she spent most of the day with **Bix**. Following breakfast, they went to the Arcadia for the band's rehearsal. They had dinner at the Coronado Hotel. Then they played indoor golf at the hotel until **Bix** had to leave for work. Rounding out the day, **Bix** took Ruth bowling.

The following information on the St. Louis Symphony programs in 1925-26, researched by Norman P. Gentieu, will give readers a fuller understanding of the classical music **Bix** and his friends heard at each performance.

Nov. 6 (Fri)—Beginning of the St. Louis Symphony winter weekend concert season. Friday afternoon performances at 3 p.m. and Saturday evenings at 8:30, held in the Odeon Building.

Rudolph Ganz, Conductor for all concerts.

1. Beethoven **OVERTURE TO EGMONT**
2. Dvorak **SYMPHONY NO. 5 ("FROM THE NEW WORLD")**

Intermission

3. Respighi **THE FOUNTAINS OF ROME**
4. Liszt **SECOND HUNGARIAN RHAPOSDY**

(The program stated: "The artist may grant one encore if the audience desires it.")

Bix brought a program from the concert and asked various questions of Bud Hassler, who had played violin in the symphony earlier. Bud would try and explain what **Bix** had heard, but **Bix** insisted Bud accompany him to each concert and explain the various works as they happened. **Bix** was always interested in the com-

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Odeon Theatre Building, St. Louis. St. Louis Symphony Programs were held in this building in 1925-1926. (Courtesy Norman P. Gentieu).

poser, his background, and the classification, structure and significance of each work, its thematic development and other information associated with major symphonic works. Bud said, "**Bix**'s mind was very inquisitive."

Nov. 7 (Sat)—Ruth and **Bix** double-dated with Estelle and Bud Hassler. Later, **Bix** and Bud went to a farewell stag party for Karl Spaeth at Frank Trumbauer's.

Nov. 8 (Sun)—Karl Spaeth left St. Louis, replaced by Damon "Bud" Hassler, following the afternoon performance. Ruth was at the Arcadia. She was driven home by Pee Wee Russell and Louis Feldman. That night Estelle with Pee Wee, and Ruth with **Bix**, went to the West End in St. Louis.

Karl Spaeth (9/3/59):

I had to leave St. Louis and Tram. I had a mother and home in Detroit and a hotel room in St. Louis. I could not live in two places on the $75 Tram was paying me.

I returned to Detroit and joined the Ray Miller Band at the Addison Hotel.

Ruth Shaffner (6/11/66):

The West End was a cabaret where all the musicians went after work. It was located in a colored hotel. The place was not connected to the hotel, and many high society white people went there. I didn't go to the river front with him, or to the colored section. I am sure **Bix**

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would never have taken me to a "joint" but we did go to many places to hear music or hot bands. I don't remember any jam sessions, but **Bix** would sit in for a couple of numbers with the different bands. He also played piano during intermissions. He could play any tune I requested of him.

Before he joined the band, Bud Hassler was an avid listener and was impressed by the arrangements and offered the following comments (undated):

Tram developed his ideas while he was with the Ray Miller band, and the arrangements were a bit ahead of their time—ending with 9th chords. **Bix** hated 7th chords. The book that Frank used was mostly piecemeal. Frank would start an introduction, **Bix** would add a lick, and the band would harmonize. The "book" was full of 8 bar paste-ins, representing intros, modulations, and endings!

[Bud's entry began a formal period of training for **Bix**.]

Although **Bix** was playing a B-flat cornet, he played and thought in concert. Tram had started him on violin and piano parts and taught him to transpose to cornet. Now that I was in the band, I started arranging for **Bix**.

Bix had piano lessons as a child, and could do some reading, although he was not a rapid sight-reader. **Bix**'s trouble was that he learned the cornet by himself, as a concert-pitch instrument. In other words, "A" 440 to **Bix** was still "A", even though the middle valve was down. Therefore **Bix** who had perfect pitch, actually had to transpose a trumpet or cornet part. Sometimes I would write **Bix**'s parts in concert because I knew **Bix** would read them better. Occasionally **Bix** would ask me to write the trumpet parts so he would get used to playing from proper parts.

Bud Hassler (undated):

Here was **Bix**, a guy with a sense of intricate harmonization that was pure genius. **Bix** played a million things, never repeating any, as his mood was reflected in his playing. To get a perspective on the guy, one had to hear the way the cornets and trumpets played dance music before and after him. **Bix** didn't even own a mute. He made them all change. Those that followed merely travelled the road that **Bix** built. He had perfect intonation, he could tell you the fundamental tone and discernible overtones from the tinkle of a glass.

Nov. 12 (Thu)—Frank Whitaker and Ted Weems bands at the Arcadia.

Nov. 13 (Fri)—**Bix** and Bud Hassler attended the second concert of the St. Louis Symphony concert.

Soloist: Florence Easton, soprano

1. Rachmaninoff **SYMPHONY NO. 2, IN E MINOR, OP. 27**

Intermission

2. Gounod — Aria, **PLUS GRAND DANS SON OBSCURITE** from "The Queen Of Sheba"

3. Faure — Excerpts from "Pelleas et Melisande"
   (a) **PRELUDE**
   (b) **THE SPINNING WOMAN**
   (First time at these concerts)

4. Debussy — Recitative and Aria of Lia, from **L'ENFANT PRODIGUE**

5. Dukas — Scherzo, **THE SORCERER'S APPRENTICE**

Mme. Easton used the Baldwin Piano

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Nov. 14 (Sat)—**Bix** and Ruth went to the bowling alley after work. Then to a late-night club where **Bix** played the piano and they had sandwiches and coffee. They made a late stop for a snack en route home.

Nov. 15 (Sun)—Ruth visited the Arcadia matinee but came home early. Later **Bix** and Ruth joined Estelle and Pee Wee, Sonny Lee and Melba (?), Dee Orr and his date for a bite to eat. Frank Trumbauer joined the party, which was rare, and they all wound up at the Eastern Cafe, Grand and Olive, where they danced, ate chop suey and chicken salad.

Nov. 18 (Wed)—Arcadia "country night", with the band dressed in overalls. It was pre-planned that Ruth would have the "winning ticket" on a raffled turkey. Following work, **Bix** and Ruth, Pee Wee Russell, Bud Hassler, Dee Orr and their dates went to Larry's Club for breakfast. Ruth had pineapple juice, eggs and bacon, and strawberry preserves.

Nov. 19 (Thu)—**Bix**, Pee Wee Russell and Max (?) ask the Shaffner sisters to join them at one of the clubs after work. Ruth declined.

Nov. 20 (Fri)—**Bix** and Bud Hassler attended the third concert of the St. Louis Symphony.

Soloist: H. Max Steindel, violoncellist

1. Tschaikowsky	Overture-**Fantasia**, "Romeo and Juliet"
2. Schumann	**Concerto For Violoncello In A Minor, OP. 129**
	Intermission
3. Brahms	**Symphony No. 1 In C Minor, OP. 68** Steinway Piano used

Nov. 27 (Fri)—Karl Spaeth mailed a short note to the Shaffner sisters. **Bix**, Bud Hassler, and Pee Wee Russell attend the fourth concert of the St. Louis Symphony.

Soloist: E. Robert Schmitz, pianist

1. Strauss, R.	**Serenade For Woodwind Instruments, OP. 7** (First time at these concerts)
2. Strauss, R.	**Burleske In D Minor** for piano and orchestra (First time at these concerts)
3. Strauss, R.	Tone-poem, **Don Juan OP. 20**
	Intermission
4. Bach	**Concerto In F Minor**, for piano with string orchestra (First time at these concerts)
5. Stravinsky	Suite from **The Firebird (L'Ooseai De Feu)**
	Mr. Schmitz used the Mason and Hamlin Piano.

Nov. 28 (Sat)—**Bix** and Ruth dated.

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Nov. 29 (Sun)—Ruth and **Bix**, along with most members of the Trumbauer and Serenaders bands, attended a party at the home of friends named Pellet. Bud Hassler spent the evening writing arrangements.

Dec. 3 (Thu)—**Bix** and Ruth dated. Dee Orr, in a kidding manner, took a picture off the wall of the Shaffner's apartment. **Bix** brought it back the next day.

Dec. 4 (Fri)—St. Louis Symphony's night off.

Dec. 11 (Fri)—Fifth concert of the St. Louis Symphony.

Soloist: Josef Hofmann, pianist

1. Beethoven	**SYMPHONY IN A MAJOR, NO. 7, OP. 92**
2. Wagner	Prelude and Love Death from "Tristan and Isolde"
	Intermission
3. Schneider, E.F.*	Symphonic Poem **LEGEND OF THE SARGASSO SEA** (First time at these concerts)
4. Rubinstein, A.	**CONCERTO NO. 4** for piano and orchestra.

Mr. Hofmann used the Steinway Piano

(* Born in Omaha, 1872. Dean of Music at Mills College, Calif. in 1925)

Dec. 12 (Sat)—**Bix** dated Ruth.

Dec. 15 (Tue)—**Bix** wrote to: Mr. Hogey Carmichael—Kappa Sigma House—Bloomington, Ind. It was mailed Dec. 15th at 10:00 pm.

Dear Hogey: Tuesday

I just have a minute boy before leaving for work. I'm now playing with Frank in St. Louis and we have absolutely the hottest band in the country. We're playing at the Arcadia here nightly and are panicking the town. We're incidently doing most the school work around Missouri. I thought maybe you'd be intersted in us for something down there. Just for the kick I get out of coming down and seeing that gang go nuts is why I'm writing this.

If that bunch at Ind. think the Wolverines & Goldkette were hot I'd like to see them when they hear this band.

We've accepted the Junior Hop at Ann Arbor. Well boy write me not necessarily regarding the above but as a friend.

Bix—Coronado Hotel. St. Louis, Mo.

(permission to use the above letter, courtesy Lilly Library, Indiana University, Bloomington, Indiana.)

Dec. 18 (Fri)—Sixth concert of the St. Louis Symphony.

1. Bach	Adagio from **TOCCATA IN C MAJOR**, arranged by Alexander Siloti (First time at these concerts)

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2. Haydn **SYMPHONY IN D MAJOR**
(First time at these concerts)

3. Von Weber **INVITATION TO THE DANCE, OP. 65**
(Scored for full orchestra by Felix Weingartner)

Intermission

4. Strauss, R. **EIN HELDENLEBEN, OP. 40**

Dec. 20 (Sun)—Shaffner sisters visited the Arcadia and were driven home by a group of musicians including **Bix** and Jacobson. Ruth found out **Bix** had previosly dated another girl. At 5 a.m., **Bix** knocked on Ruth's door and asked her to forgive him. "**It won't happen again**," he promised!

Dec. 23 (Wed)—Shaffner sisters celebrated the Christmas holidays with **Bix**, Pee Wee Russell and friends. They celebrated after work at Joe's Club, across the street from the Arcadia. Ruth and **Bix** traded Christmas presents. Ruth gave **Bix** cuff links.

Dec. 24 (Thu)—The Shaffner sisters left for home to spend the Christmas Holidays with their parents in Illinois, and Wilma, the sister at home.

Ruth Shaffner (5/1/73):

You asked how could I meet **Bix** after his work at 12:30 a.m. and then go to work the next day? That is easy. When you are in love, nothing matters. Some of the time I would be late or not go to work at all. Sometimes **Bix** would bring me home early. I had Wednesday afternoons off. Sometimes I would go to the Arcadia late. It's easy to do when you are young. I had a good boss, Dr. Hiram C. Clark, a Podiatrist. He understood. If I was broke before payday, which I usually was, I would get an advance. If I needed a new outfit, he would give me more money—and that was often. I only made $9 per week but things were cheaper then.

Dec. 31 (Thu)—Trumbauer's and the Arcadian Serenaders bands were the only attractions at the Arcadia's New Year's Eve Dance. Management offered to wager $1,000 with any customer, that "the crowd attending the ballroom this evening will be the largest anywhere in St. Louis."

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THE CITY DIRECTORY did not list **Bix** as a resident of Davenport. It listed Bismark, Agatha and Charles B. as residing at 1934 Grand Ave.

Jan. 1 (Fri)—**Bix** returned to Davenport for a short vacation.

> Ruth Shaffner (9/12/66):
>
> **Bix** told me about his family. His sister, Mary Louise wasn't so keen on his being a musician. He spoke of her very fondly. He talked of how anxious he was to see them.

Jan. 3 (Sun)—The Shaffner sisters returned to St. Louis. Arcadia Ballroom sponsored a Charleston contest, the winners would be sent to the Trianon Ballroom in Chicago for the finals on February 8 and 9. Ruth borrowed $10 to purchase a new dress, so she'd look nice for **Bix**.

Jan. 7 (Thu)—**Bix** returned to St. Louis and dated Ruth in the evening.

Jan. 8 (Fri)—Ruth listed the St. Louis Symphony concerts in her diary, noting the ones she was certain **Bix** attended. With the assumption **Bix** may have attended others without her knowledge, we will list them all. St. Louis Symphony Seventh Concert Program. Featured: Haydn, Glazounoff, von Weber, and Richard Strauss. No details.

Jan. 10 (Sun)—**Bix** and Sterling Bose were late for work. Bud Hassler was unable to make the job.

Jan. 15 (Fri)—St. Louis Symphony Eighth Concert Program. Featured: Chabrier, Dohnanyi, Rimski-Korsakov. No details.

Jan. 16 (Sat)—*Carbondale Free Press* of Carbondale, Illinois, carried the first of a series of articles on Frank Trumbauer announcing his band's forthcoming appearance.

Jan. 22 (Fri)—St. Louis Symphony Ninth Concert Program. Featured: Beethoven, R. Strauss, Leo Sowerby, and Dvorak. No details.

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Jan. 29 (Fri)—The Frank Trumbauer Orchestra played at the Elks Club Dance in Carbondale, Illinois [Frank's home town].

Jan. 30 (Sat)—Ruth did not go to the Arcadia. After work **Bix** and Ruth, Pee Wee Russell and Estelle, Bud Hassler, Louis Feldman and their dates went to Larry's Club.

Feb. 2 (Tue)—**Bix** took Ruth to the St. Louis Theatre. He introduced her to the house band, and to the arranger, Tommy Satterfield.

Feb. 3 (Wed)—**Bix** and Ruth, Pee Wee Russell and Estelle and friends went to Joe's Club after work. Later at the West End they were joined by Bess, Dee Orr, Bud Hassler, Frank Trumbauer and others. Ruth's diary revealed they went square dancing.

Feb. 5 (Fri)—St. Louis Symphony Tenth Concert Program. No details.

Feb. 8 (Mon)—Band's day off. Ray Thurston (tb) left Tram's band, replaced temporarily by Sonny Lee. Ruth, **Bix**, and the gang went square dancing at the West End.

Feb. 9 (Tue)—Ruth invited **Bix** to dinner at her apartment. The Trumbauer orchestra played St. Louis University "Prom of '26", at the Statler Hotel. It started at 9:30 p.m.

Feb. 10 (Wed)—**Bix** and Ruth spent the afternoon playing indoor golf at the Coronado Hotel. After work **Bix** and Ruth double-dated with Pee Wee Russell and Estelle. They ended the evening at Joe's Place.

Feb. 12 (Fri)—St. Louis Symphony Eleventh Concert Program. Featured: Liszt, Sinigaglia (1868-1944), Schubert, and Brahms. No details.

Feb. 15 (Mon)—**Bix** and Ruth dated. During this time Vernon Brown (tb) replaced Sonny Lee. Trumbauer temporarily suspended Wayne Jacobson (bj) for a week. Bob Marvin (bj) filled in, playing with both bands, Tram's and the Arcadian Serenaders.

Vernon Brown (5/28/57):

One evening at the Arcadia when we were about to start the first tune, **Bix** was so loaded he was trying to find his embouchure. Finally he got his mouthpiece on the right spot and you would not have known he had a drink by his playing. That was amazing to me because too much liquor slows reflexes and clouds anyone's talent.

Bix was a well read person and spoke beautiful English. He could converse on current events with authority. I never heard him say a bad word about anyone.

Bix had absolute pitch. He would turn his back to the piano and you could play any chord with ten sounds. He could call every note starting with the bottom tone on up.

The memory I'll always have of **Bix** is of a guy with a lovable personality, a fine mind, unlimited talent, and an amazing capacity for liquor.

Feb. 19 (Fri)—Symphony concert. Twelfth Symphony Concert Program. **Bix** and Bud Hassler attended.

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Soloist-Joseph Szigeti, Violinist

1. Berlioz — Overture—**Le Carnaval Romain, Op. 9**
2. Debussy — Suite—**La Mer**, Three Symphonic Sketches
   I. From Dawn to Noon on the Ocean
   II. Frolic of the Waves
   III. Dialogue of the Wind and the Sea
3. Chabrier — **Espana**, Rhapsodie

Intermission

4. Mendelssohn — **Concerto For Violin And Orchestra, OP. 64**
5. Kroeger* — Symphonic Poem—**Mississippi, Father Of Waters**

(Initial Performance-The Composer Conducting)

(Steinway Piano Used)

(* Ernest Richard Kroeger [1862-1934] was a St. Louis composer, organist, and teacher.)

Feb. 22 (Mon)—**Bix** and Ruth dated.

Feb. 23 (Tue)—**Bix** was accepted as a full member of the St. Louis Local #2.

Feb. 24 (Wed)—*Carbondale Free Press* ran another notice on Frank Trumbauer and his band.

Feb. 26 (Fri)—Trumbauer Band played for the Elks Club in Carbondale.

Vernon Brown (2/23/59):

We drove to Carbondale after the job was over at the Arcadia. Dan Gaebe was driving his car and the passengers were Pee Wee Russell, **Bix**, and myself. About half way there **Bix** realized he had left his cornet on the bandstand at the Arcadia. Tram promoted a cornet from an old friend whose son was playing in the school band. **Bix** fell in love with the instrument but the kid's father wouldn't sell it.

After the dance that night, the mayor of the town took us all to his country home, out on either a lake or the river. We drank and had a crap game going until about 5:30 in the morning before we broke up. **Bix** came out the big winner.

Before we pulled out, I went into a grocery and bought a large bag of chocolate cookies covered with coconut. **Bix** and I sat in the back seat and he must have eaten over half of the bag, chasing each cookie with a drink of whiskey. That scene has never ceased to bewilder me—how a guy could consume cookies with a whiskey chaser.

March 3 (Wed)—**Bix** and Ruth double-dated with Estelle and Pee Wee.

March 4 (Thu)—**Bix**, Pee Wee Russell and Dick (?) had dinner with the Shaffner sisters.

Ruth Shaffner (12/8/66):

My family lived on a farm. They butchered the hogs then cured or smoked them. Dad sent us a ham and pork sausages, and they were much different than the hams of today. **Bix** was very fond of ham. He was crazy about fried chicken, too.

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Ruth sent her recipe for fried chicken, "the way **Bix** liked it."

I used an iron skillet with two or three tablespoons of lard. Salt the chicken to taste, don't overdo it, you can add salt at the table. Flour each piece good. When the lard is hot, brown each piece on each side. Dot or dab with butter, and turn down the flame. Cook slowly, turning pieces often. If it should get too crispy, add a little water and let it steam. Makes good gravy too.

March 5 (Fri)—St. Louis Symphony concert. Fourteenth Symphony Concert Program. **Bix** and Bud Hassler attended. Perhaps Pee Wee?

Soloist-Clarence Whitehill, Baritone

Wagner Program

1. Overture to "The Flying Dutchman"
2. Aria, **Die Frist Ist Um**, from Act I, "The Flying Dutchman"
3. Prelude to "Lohengrin"
4. Entrance of the Gods into Valhalla, from "Das Rheingold"
5. Prelude to "Parsifal"
6. Wotan's Farewell and Magic Fire Scene, from "Die Walküre"
7. Prelude to "Die Meistersinger von Nürnberg"

March 7 (Sun)—**Bix** moved into the Chase Hotel. Ruth dated him that evening.

March 10, 1926 (Wed)—**Bix's** 23rd birthday.

March 12 (Fri)—Final winter St. Louis Symphony concert. Fifteenth Symphony Concert Program.

1. Handel	**Concerto Grosso In B Minor** (First time at these concerts)
2. Franck	**Symphony In D Minor**
	INTERMISSION
3. Rimski-Korsakov	Orchestral Suite from the Opera "Snegourotchka" (First time at these concerts)
4. Borodin	Polovtsian Dances, from "Prince Igor"

Bud Hassler summed up **Bix**'s opinions of classical composers (7/9/59):

His favorite composers were Debussy, especially for the **Prelude To The Afternoon Of A Faun**. Ravel for the **Daphnis** and **Chloe** Suites. Stravinsky for the ballets, especially **Petrouchka** and **The Firebird**. He felt Beethoven, though heroic in stature, lacked the same sense of intricate cadence and resolution in harmonic structure. **Bix** felt he could hear many missing parts in Beethoven's orchestration.

Some of **Bix**'s judgments were far more categorical. Mozart? "**Childish**." Brahms? "**Pedantic and repetitive**." Chopin and Liszt were, "**Beer and chocolate soda**," respectively. In the main only the impressionists and modern tonal composers captured **Bix**'s imagination, especially harmonically. I tried to explain the classic masters, and what they were

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driving at, but he wasn't much impressed. Tchaikovsky as an orchestrator could hold his attention, but not, for example, Mendelssohn.

Charles "Burnie" Beiderbecke (10/23/59):

Bix's favorite composer was Debussy, of that I am positive.

March 16 (Tue)—**Bix** took Ruth to Loew's State Theatre, and introduced her to the house band.

March 18 (Thu)—**Bix** and Pee Wee Russell had dinner at Ruth's.

March 20 (Sat)—**Bix** and Ruth had a long telephone conversation. **Bix** told Ruth he had a new roommate, a drummer named Mac.

March 22 (Mon)—**Bix** took Ruth to dinner. Afterwards he took her home in a taxi.

Ruth Shaffner (5/1/73):

Bix came in and borrowed some cigarettes. I was smoking Camels and I think that was his brand, too.

March 29 (Mon)—**Bix** spent the day in Detroit. Tram's band had the day off. Vernon Brown (tb) left the band, replaced by Sonny Lee.

April 3 (Sat)—**Bix**, Frank Trumbauer and Tram's rhythm section played for the grand opening of the Thiebes Music Company, 12th Street, downtown St. Louis (formerly Kirkland Piano Company).

April 4 (Sun)—Easter. Ruth went to the Arcadia to hear **Bix**. Later they made a date for Wednesday.

April 7 (Wed)—**Bix** and Ruth went to Joe's Club after the Arcadia job.

April 8 (Thu)—**Bix** and Ruth went to Loew's State Theatre and enjoyed the film, "The Bat," starring Louise Fazenda and Emily Fitzroy.

April 14 (Wed)—*Indiana Daily Student*: "Frank Trumbauer's orchestra will provide 'sock' for the 1926 Junior Prom Friday night. **Bix Beiderbecke**, of Wolverine fame as a trumpeter and who played at the Prom last year, also will appear with the orchestra."

April 15 (Thu)—*Indiana Daily Student*: "Japanese Garden Scheme To Be Used In Ballroom, Halls and Swimming Pool Room . . . Frank Trumbauer and his musicians, including **Bix Beiderbecke**, are scheduled to leave St. Louis tonight and arrive here tomorrow morning."

April 16 (Fri)—Frank Trumbauer's orchestra played for the Junior Prom at Indiana University in Bloomington.

April 17 (Sat): *Indiana Daily Student*: "The Junior Prom had 1,100 dancers . . . the orchestra played their first number at 9 o'clock . . . **Bix Beiderbecke**, the assistant director, did not disappoint a single person who listened to his 'dirty' cornet playing, in its original form."

April 21 (Wed)—Ruth and **Bix** went to Loew's State Theatre and saw the film, "Stella Dallas," starring Belle Bennett and Ronald Colman.

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May 1-2 (Sat-Sun)—**Bix** and Ruth dated.

May 3 (Mon)—Arcadia Ballroom closed for the summer. **Bix** and Ruth dated.

During baseball season, **Bix** was a frequent visitor to Sportsman Park for the St. Louis Cardinals day games. According to Ruth his favorite player was Rogers Hornsby.

Vernon Brown (5/28/57):

Bix, Pee Wee and I used to go out to the ball park in St. Louis, each with a jug in our inside coat pocket. We used a soda straw as a way of consuming the contents unnoticed by anyone. Precaution had to be taken at the time, due to Prohibition.

The Music Corporation of America (MCA), just getting started in the booking agency business, offered a job to Tram and his band in Mansfield, Ohio. About the same time, Charles Horvath of the Jean Goldkette Orchestra offered the leadership of the Goldkette Orchestra (Graystone Ballroom, Detroit) to Frank. Tram wanted to bring along **Bix** but Charles balked at the idea, remembering Jean had fired **Bix** in 1924 because he couldn't read music. Tram persisted, told Horvath he and Bud Hassler had taught **Bix** to read music, and Frank would be responsible for **Bix**. Tram put it in simple terms, "No **Bix**, No Tram!" Charles conveyed the message to Jean, and they accepted Tram's conditions.

May 4 (Tue)—**Bix** and Ruth dated.

May 6 (Thu)—**Bix** telephoned Ruth.

Ruth Shaffner (5/16/73):

We were together most of the day. **Bix** and I, Dee Orr, and Tram walked to the "West End" in the afternoon. Later we all spent time with Bud Hassler and Wayne Jacobson. We ended the evening at Ethel's Club. **Bix** took me home in a cab early in the morning.

May 7 (Fri)—**Bix** telephoned Ruth about noon to say he was leaving. Ruth and Estelle agreed to meet **Bix** for a farewell drink at Joe's. **Bix** left St. Louis in Dan Gaebe's car.

May 8-11 (Sat-Tue)—Ruth's diary noted: **Bix** planned to go to Chicago to hear Ben Pollack's Band in the Venetian Room of the Hotel Southmoor, and then to continue on to Detroit.

Bix and Tram met with Jean Goldkette at the Graystone Ballroom and Jean explained his hopes for his band.

May 12 (Wed)—**Bix** joined the Musician's Union, Detroit Local #5. He listed his address as the Addison Hotel. The files did not list his union card number. Tram joined and was issued card #E408.

May 13 (Thu)—**Bix** and Tram joined the Jean Goldkette Victor Recording Orchestra then appearing in Terre Haute, Indiana, to play for the Junior Prom at Rose Polytechnic Institute.

May 14 (Fri)—Goldkette Orchestra next played at South Bend, Indiana, Senior Ball at Notre Dame University. Band broadcast at 10 p.m. over WSBT from

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The three Shaffner sisters of St. Louis. (L-R) Estelle Sibert, Ruth Sweeney, Bessie Ten Broek. The photograph is signed by all three sisters. (Courtesy Ruth Shaffner Sweeney).

Palais Royale building on campus. Local composers Robert and Donald Elbel featured their newly written waltz, **Sorry And Blue**.

May 15 (Sat)—Goldkette Orchestra returned to Graystone Ballroom, Detroit.

John C. Korn (5/7/96):

My parents, Ferdinand Korn and Vera L. Cox, were married May 15 in Davenport.

The Davenport City Directory for May 1926 shows the Korns living at 2508 East 18th Street.

John C. Korn (6/29/96):

Down through the years, my mother has been interviewed dozens of times by writers. Many of the writers have tried to invent some kind of romance because it would make a better story. My mother often told me she and **Bix** were just very good friends, they enjoyed each other's company. There was not a great unrequited love of any kind other than that which good friends have for each other.

May 20 (Wed)—Jean Goldkette installed a band led by Frank Trumbauer at the (Casino) Blue Lantern, Hudson Lake, Indiana. They replaced Soash and Dockstader's Indianans, who moved to Lake Orion, near Detroit.

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Victor C. Smith, [son of former owner of The Casino, who was in his early teens when his father died], (3/13/59):

My father died in March, and the family came down to Hudson Lake to run the opening for the St. Patrick's Dance. Jean and his managers from the Graystone Ballroom in Detroit (Charles Horvath and Frank Fellows) came down and saw the large crowd at our St. Patrick's Day dance. They took an option on The Casino.

Jean put a blue lantern on top of The Casino and called the place the Blue Lantern. The ballroom was one of the largest in northern Indiana, it was built very sturdy and held 2000 people (packed). I have counted 750 couples on the dance floor at a fraternity dance in which Guy Lombardo's Orchestra played.

Personnel: Fred "Fuzzy" Farrar (t); **Bix** (c); Sonny Lee (tb); Stanley "Doc" Ryker, Charles "Pee Wee" Russell, Frank Trumbauer (rds); Irving "Itzy" Riskin (p); Frank DiPrima (bj); Dan Gaebe (b); Dee Orr (d). The band played every night but Monday.

While most of the other casinos advertised "good roads" in the newspapers, the Blue Lantern never mentioned this. They preferred to state it was close to both the New York Central and South Shore Railroads.

Norma Ryker (I-7/27/74):

The band stayed in cottages at the lake. Fred Farrar and his wife; Mitzi and Frank Trumbauer in the first one. Charles Horvath and his wife, Edith, with their two sons, Charles Junior and Allen, in the second one. "Doc" and myself had the third.

Directly across from the dance hall, Irving Riskin, Dan Gaebe, Pee Wee Russell, and **Bix** shared the first one. Sonny Lee, Dee Orr and Frank DiPrima shared the second one.

Irving Riskin (4/25/72):

The one group, "the solid ones", lived in nice cottages while the other gang, referred to as "the wild ones", were relegated to an old broken down cottage.

Trumbauer warned his wife not to mix with us, and didn't even want her to meet with us on a harmless, social level.

What a cottage! There was an old, old square piano and it was **Bix**'s greatest pleasure to have me play him to sleep with Debussy, MacDowell, or Eastwood Lane. **Bix** would groan in pleasure when I hit an interesting passage, melodically or harmonically. The boys slept with mosquito nets over them.

We'd get to bed around 6 a.m. and hear a rooster crow in 32nd notes. We called it the corny rooster.

On Saturday nights, the musicians from Chicago, such as Davey Tough and Milt Mezzrow, would come to hear the band. After the casino closed, they'd end up at the cottage. I would go into the other room (the cottage had two!) and sleep because on Sundays they ran train excursions from Chicago for dancing enthusiasts, and I knew we had a big day in front of us. We played continously on Sunday. When I had my rest, **Bix** would play piano.

Dan Gaebe had a car, and on Mondays, our night off, Dan, Pee Wee, **Bix** and myself would drive into Chicago and hear Louis Armstrong and Jimmy Noone.

Marlin Skiles (6/22/59):

Bix was living with other musicians in this cottage, during the summer. A visitor, who was astonished at the extremely unkempt cottage (half filled food cans, dirty laundry, etc., weeks old.) asked the question, "What do you do with your garbage?" **Bix** replied, "**We just kick it around until it disappears**."

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Dan Gaebe and his future wife, Mildred at Hudson Lake.
(Courtesy Friedrich Hackenberg.)

Irving Riskin (12/4/58):

Bix and Pee Wee bought this dilapidated Buick that was always needing repairs. They said they got it so they would not have to pester Dan Gaebe for rides, but I think there was an ulterior motive. As soon as **Bix** and Pee Wee finished a meal in the cottage, they would drive the 10 miles to a backroad, rickety old farm house, run by two spinsters who sold bad booze.

One night the automobile broke down and **Bix** and Pee Wee didn't show up for work. That night Jean Goldkette decided to visit us.

The last time the automobile broke down, they had it towed and parked near the cottage. They used the mirror for shaving.

In later years, Tom Pletcher explored the area and learned that, at the outbreak of World War II, a junk dealer knew there was a need for scrap metal and had the automobile hauled off.

Matty Matlock (6/20/69):

I had the pleasure of meeting Frank that summer at Hudson Lake. Ray McKinley and I were playing at Paw Paw Lake with Beasley Smith's Orchestra. We had heard Frank was leading a band out of the Jean Goldkette Office at Hudson Lake. What a thrill hearing Frank and **Bix**. One tune that impressed me was THE GIRL FRIEND [The Rodgers and Hart song.]

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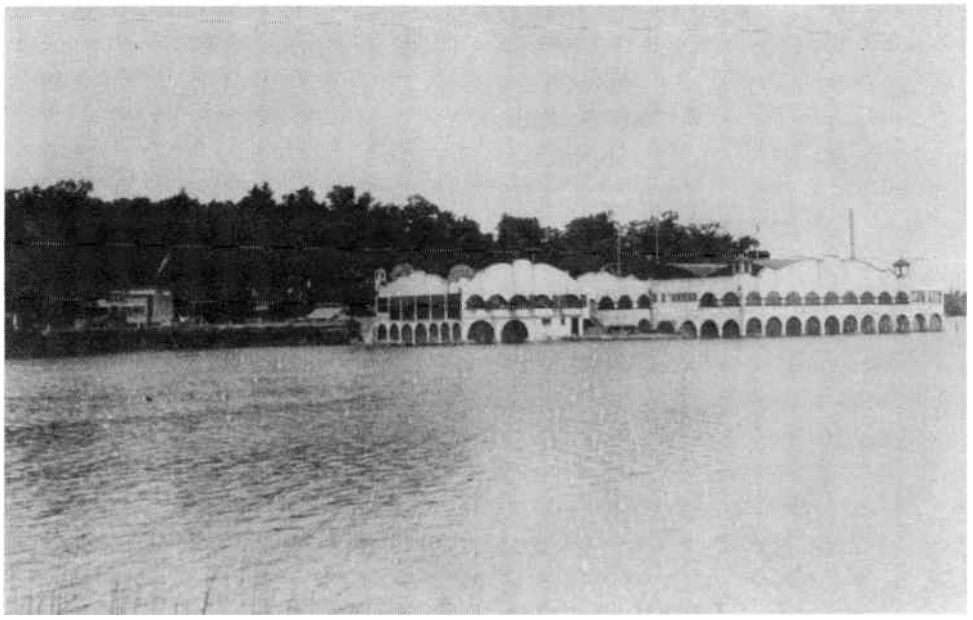

Blue Lantern Inn at Hudson Lake, Indiana. (Courtesy Warren Ross Family).

Hudson Lake, Indiana. (L-R) Mildred (Dan Gaebe's fiance), Julie (unknown), Edith Horvath. (Courtesy Friedrich Hackenberg),

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Tom Pletcher (1956) standing on the porch of the cabin used by ***Bix*** *and his roommates in Hudson Lake, Indiana. (Courtesy Thomas S. Pletcher).*

A certain amount of corn whiskey was consumed that evening. I spent the night in the cottage with **Bix** and Pee Wee and a couple more members of the band. The next morning, Tram and Mitzi showed up with a big sack of hamburgers. Frank wanted to be sure we ate that morning.

Victor C. Smith (3/13/59):

Bix was quiet spoken and very sweet.

One afternoon right after rehearsal, **Bix** was playing piano and I saw some fellow ask **Bix** to play something over again, so he could watch how he played it. He offered **Bix** $20 for just a couple of minutes of instruction but **Bix** said no, he wanted to go swimming with the gang. I was amazed he would turn down the money and realized I was witnessing something I didn't understand. His piano music was terrific and unique. Everyone said it was something grand and individual that no one else had.

Several incidents come to mind: **Bix** gave me a mouthpiece from his cornet to use with my bugle. (I was in the boy scouts at the time) . . . **Bix** played **Hot Lips** that season. . . . **Bix**, Dan Gaebe and I went bass fishing one evening and Dan fell in the lake. He was a big fellow and he lost his casting rod.

May 21 (Thu)—The Trumbauer unit broadcast over WCX from 10-11 p.m.

May 22 (Fri)—*South Bend Tribune*: "Goldkette Pleases. . . . This organization is among the most popular Victor recording units, and is rated as one of the finest dance bands in the country. Ten thorough musicians, playing in a distinctly dif-

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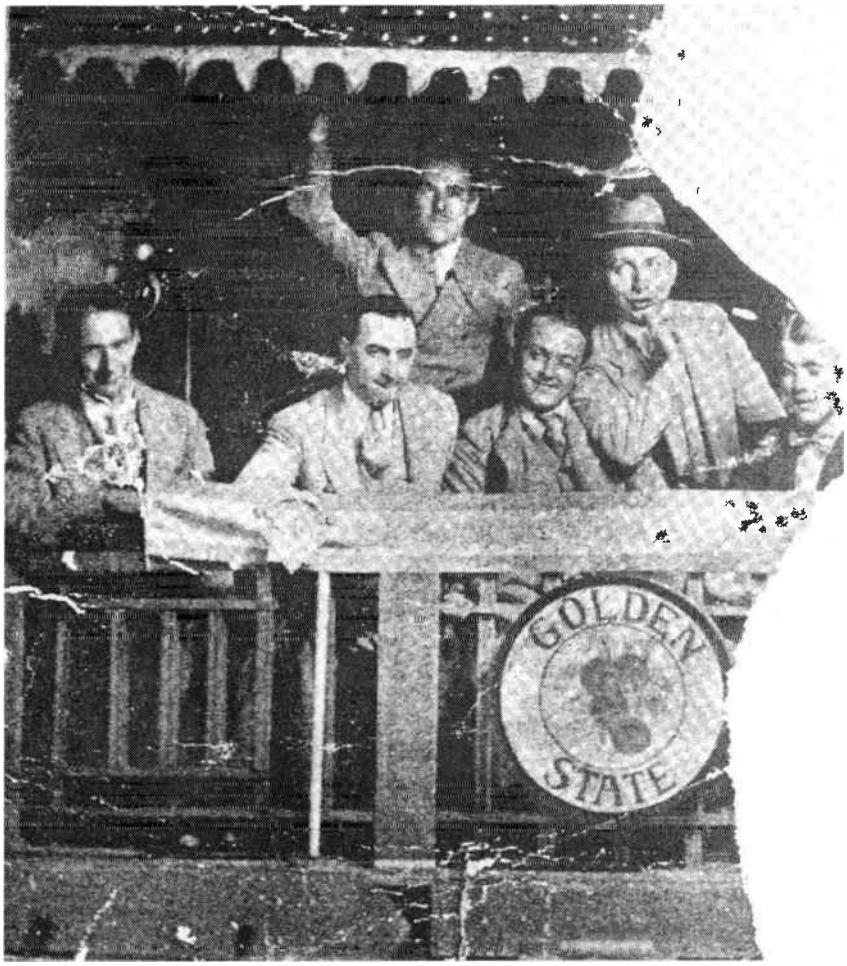

*White City Amusement Park at 63rd and South Park, Chicago. (L-R) Charles "Pee Wee" Russell, Milton Mezzrow, "Sonny" Lee (waving), **Bix**, George Rilling (leaning on **Bix**), Eddie Condon. (Courtesy the Beiderbecke family).*

ferent style in unmistakable rhythm proved that the high rating was well deserved."

June 11 (Fri)—*South Bend Tribune* ad: "A Rare Treat! A Double Orchestra attraction. Dance beginning Sat. June 12. Blue Lantern-Hudson Lake. The Indianans—Under Direction of Joe Dockstader. Featuring Lola Trowbridge and her songs vs. Jean Goldkette's Orchestra Under Direction of Frank Trumbauer. 2 Orchestras 2. Park Plan Dancing."

June 12 (Sat)—*South Bend Tribune*: "The Indianans, directed by Joe Dockstader and featuring Lola Trowbridge and her songs, opened at the Blue Lantern and alternated nightly with the Trumbauer-led Goldkette group for the duration of the summer."

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June 14 (Mon)—*South Bend Tribune*: "Since its arrival in the vicinity, the Frank Trumbauer Band has been playing at the Blue Lantern, where it has been attracting huge crowds."

June 18 (Fri)—**Bix** withdrew his musician's card from Detroit Local.

June 20 (Sun)—*South Bend Tribune*: "It [Frank Trumbauer Band] is without a doubt one of the finest dance bands in this part of the country."

June 21 (Mon)—The Trumbauer group broadcast over WSBT, South Bend, sharing the program with the Day Trio of Lakeville, Indiana with Cecil Glaub at the piano. Phyllis Stepler of Chicago read several short selections. [Miss Stepler was a 13 year old pianist/actress/dancer who was recognized as one of the leading child "readers".]

The Trumbauer unit played the following three-part program:

Group One:

Five Foot Two, Eyes Of Blue
Dinah
Dream Of Love
Washboard Blues (banjo solo by Frank DiPrima)
My Gal Sal (featuring a modern arrangement)

Group Two:

On The Road To Mandalay
Singin' The Blues
To-Night's My Night With Baby
Lulu Belle
The Legend Of Lonesome Lake (descriptive piano solo by **Bix**, from Eastwood Lane's *Adirondack Sketches*)
Jig Walk

Group Three:

Drifting Apart (cornet solo by Fred Farrar)
Hi Diddle Diddle
Play That Thing (saxophone solo by Frank Trumbauer)
Medley Of 1920 Song Hits (arrangement by Frank Trumbauer)
Pale Moon (special concert arrangement)
Tiger Rag
Good Night (to the refrains of **Home, Sweet Home**)

June 22 (Tue)—A review of the program in the *South Bend Tribune* included: "Solos by various members of the organizations brought rounds of applause from the large crowd gathered in the studio and complimentary telephone calls from those listening in. So perfectly was every number performed that the best is only a matter of personal opinion.

Bix Beiderbecke varied the program with a unique solo, **The Legend Of Lonesome Lake** [from *Adirondack Sketches*] by Eastwood Lane. **Mr. Beiderbecke**, who plays cornet with the band, is an accomplished pianist."

June 26 (Sat)—*South Bend Tribune*: "Joe Dockstader's Indianans are playing four nights each week at the Blue Lantern, where they alternate with the famous Jean Goldkette Orchestra."

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July 4 (Sun)—Band celebrated the Fourth of July. Frank Trumbauer attended, dressed in a cowboy outfit.

July 8 (Thu)—Mary Louise gave birth to her first child, Theodore Shoemaker, Jr. in Augusta, Georgia.

Ted Shoemaker Jr. (11/4/97):

After a couple of years, my parents wound up in Augusta, Georgia where I, the oldest of **Bix**'s five nephews, was born in 1926.

Aug. 5 (Thu)—*South Bend Tribune* radio page advertised: "BARN DANCE, The Season's Event, Square and Modern Dances. 2 Orchestras, Willcox and Jean Goldkette. Many prizes for contestants. Friday."

Aug. 13 (Fri)—*South Bend Tribune* radio page advertised: "All-Nite Dance, Dusk to Dawn, 2 Superb Orchestras, Jean Goldkette and Indianans. Park plan dancing. Come and go at your pleasure. Saturday."

Aug. 26 (Thu)—*South Bend Tribune*: "So interested is Frank Trumbauer, the orchestra's director, in what WSBT's listeners think of his band that he is offering five prizes for the five best letters on the subject, 'My opinion of your orchestra.' Arrangements have been made to print in the *Tribune* the five prize-winning letters, and the prizes will be awarded at the WSBT-Blue Lantern Radio Frolic, Saturday, Sept. 4."

(The South Bend Public Library was unable to find copies of the five prize winning letters. The band left Hudson Lake before the contest was completed and apparently the letters were not published.)

Aug. 29 (Sun)—*South Bend Tribune*: "Art Haerens' Orchestra, under the direction of Myron Walz, will replace Goldkette's Orchestra on tomorrow's broadcast. The Goldkette organization is leaving the Blue Lantern due to a last-minute decision."

Aug. 30 (Mon)—**Bix**, Tram, and Mitzi Trumbauer, left for Chicago. Later, they heard Louis Armstrong with the Carroll Dickerson Orchestra at the Sunset Cafe. When **Bix** introduced Louis to Frank Trumbauer, Louis stumbled over pronouncing "Trumbauer", came up with "Trambone," and from then on called Frank "Mr. Frank Trambone."

Early September—**Bix** was rehearsing in Detroit at the Graystone Ballroom with the Jean Goldkette Victor Recording Band.

Personnel: Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Stanley "Doc" Ryker, Frank Trumbauer, Don Murray (sx/cl); Irving Riskin (p); Howard "Howdy" Quicksell (bj); Steve Brown (sb); Chauncey Morehouse (d).

Fred Bergin via Bob Harrington (1/10/66):

When **Bix** went into Detroit, he had to feed and house himself. Fortunately we had a Greek restaurant near the office called the Elite. We arranged for his meals there. There was a speakeasy in the Graystone building (upstairs in front), he drank on the tab and we took care of his room at the Billinghurst Hotel. He continued to put the balance of his money into slot machines in the [Graystone's] speakeasy.

World Radio History

Graystone Ballroom, Detroit. (Courtesy Norman P. Gentieu).

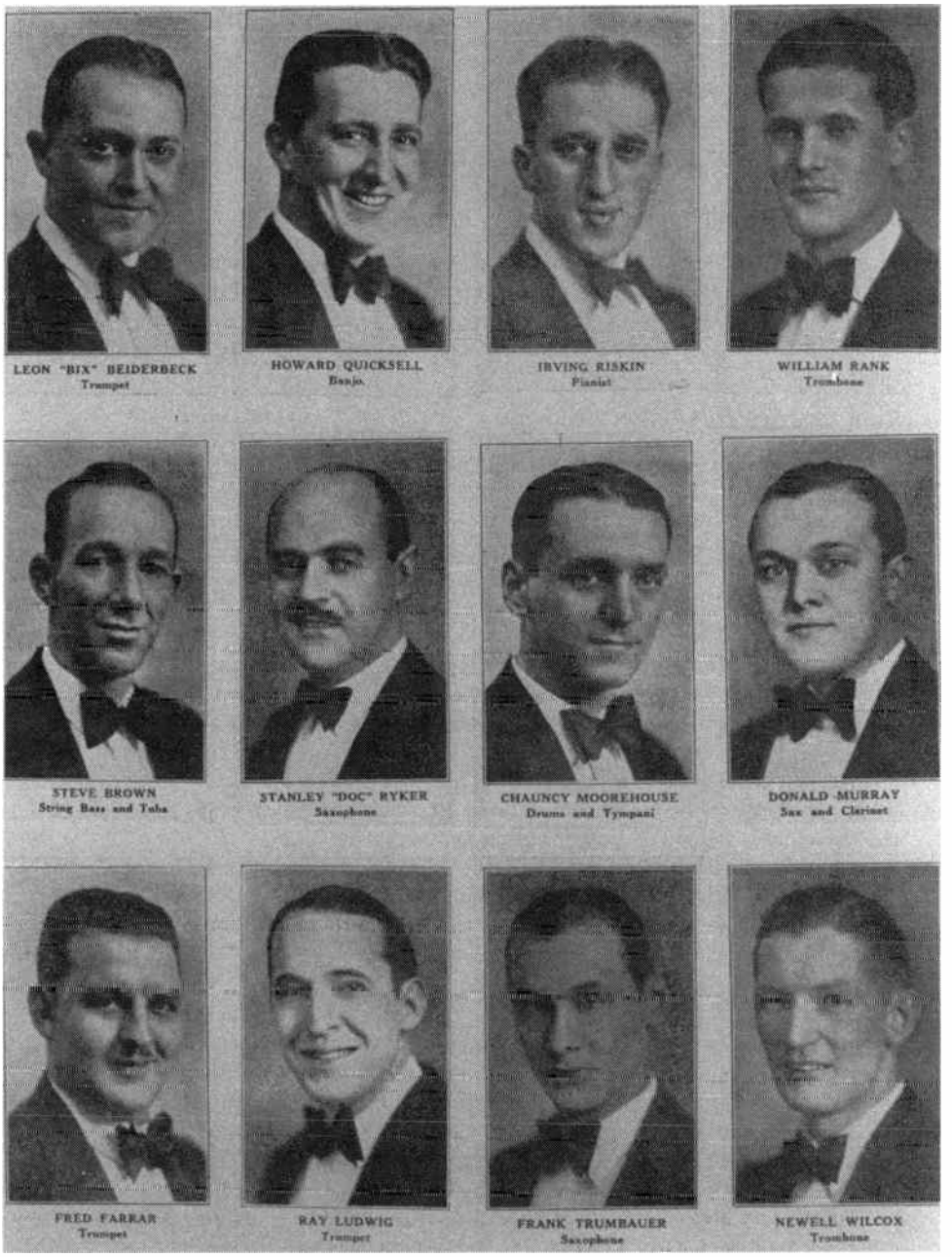
Goldkette sax section. (L-R) Stan Ryker, Frank Trumbauer, Don Murray. (Courtesy Steve Brown).

Irving Riskin (4/25/72):

After the summer, Horvath retained the best elements of both bands [Island Lake & Hudson Lake]. After a few days of hammering, we acquired what he probably had in mind; a fusion of Eastern and Western styles. It didn't happen too easily, for each one felt his group's style should dominate.

Once Trumbauer complained to me the two factions were not getting along too well and of course, there was friction. In retrospect, the things that fused our band (musically and so-

World Radio History



Jean Goldkette Band. (Courtesy Steve Brown).

cially) were: 1. Fud Livingston's arrangements which Trumbauer brought from St. Louis; 2. **Bix** (from one faction) and Don Murray and Howdy Quicksell (from the other) had a common love of John Barleycorn; 3. the most important faction, **Bix**'s playing. which was like a catalyst—and his kindly nature.

Tram used arrangements from musicians in his Arcadia Band, and he also used arrangements from Tommy Satterfield and Joseph "Fud" Livingston.

World Radio History

Irving Riskin (6/24/60):

Matters came to a complete understanding when Jean let it be known, in no uncertain terms, Frank was his new director. If anybody didn't like it, well . . .

Sept. 6 (Mon)—**Bix** took Ruth to an amusement park.

Ruth Shaffner thought it was Labor Day . . . (8/23/66):

Bix called and said he would be right out, and we had to hurry to get ready. **Bix** and I went out to West Lake Amusement Park and we went on the mountain ride [Roller coaster]. It was supposed to be the tallest one at the highest point. As we were waiting before we began the big drop **Bix** stood up and took a drink out of a half pint. I said, "Oh, **Bix**!" He got a big kick out of that!

Ruth Shaffner (9/5/66):

I asked Bess about this and she said **Bix** and I rode with her and her boy friend. She said Pee Wee was along.

Sept. 7 (Tue)—**Bix** returned to Detroit and rejoined the band.

Horace Houck (5/9/59):

The little I knew **Bix**, I will tell you in a few words. He was quiet, had no sense of the value of money, would rather play with the small band rather than the Goldkette Victor Orchestra. He would often sneak away and join the Orange Blossom Band, which was the alternating band.

He drank gin but always alone. He did not like arrangements nor routine playing. Would not play the same chorus the same way twice. He would come to work late, hated tuxedos and several times showed up with gray pants and a tux coat.

Bix liked to play piano. On Sunday afternoons he played piano with the Orange Blossom Band and people would stop dancing and listen. He played music he composed as he played.

He was not temperamental but just "out of this world." He made about $100 at the Graystone but gave most of it away.

Byron Spaulding via Bob Harrington (11/21/65):

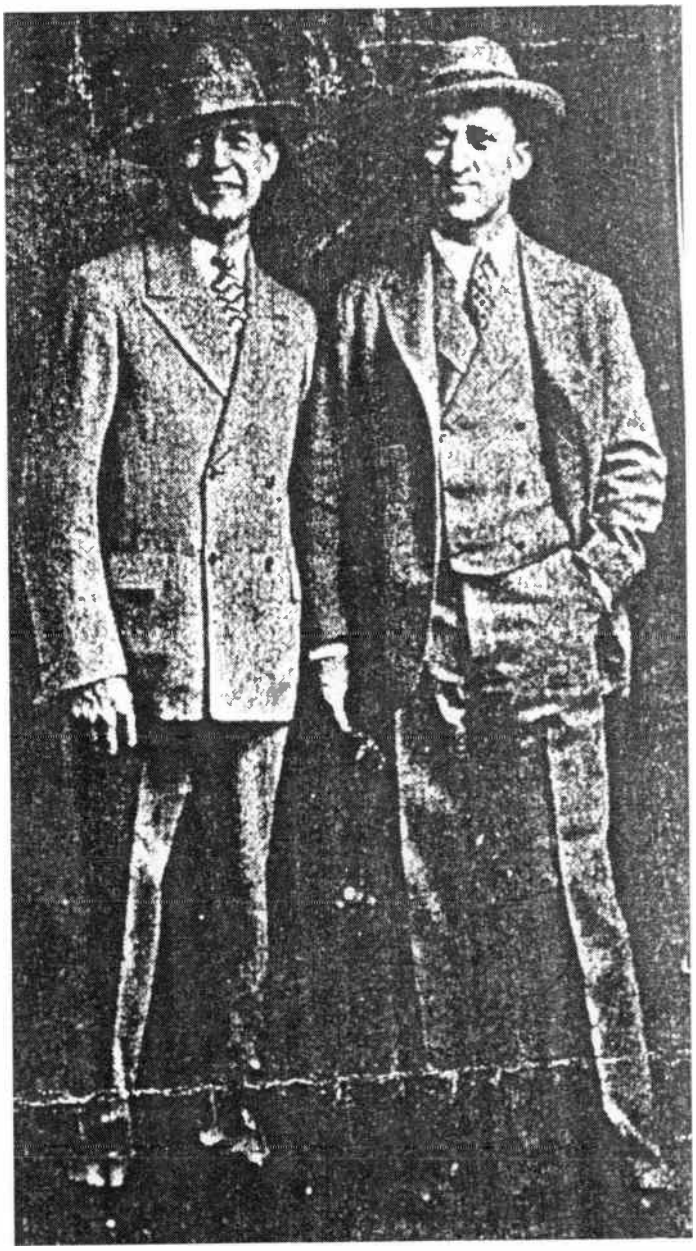
I had not met **Bix** but knew his reputation from his Wolverine Gennett records. On a September evening, soon after the closing of Hudson Lake, I went to the Graystone to hear in person, for the first time, the person whose reputation had preceeded him. Looking up to the top row where the brass section was situated, there was Farrar and Lodwig but no **Bix**! Much to my surprise they had him seated in the reed section, to the right of the last sax man and next to Quicksell. He was slumped over in his chair with the bell of his cornet between his knees playing the hottest licks you ever heard to the delight of the other musicians and the astonishment of the dancers. I don't know how long this practice continued because I only got to the Graystone occasionally, but on my next visit, **Bix** was with the brass section, next to Farrar.

Sept. 12 (Sun)—The band members attended the horse races at Lincoln Fields, Crete, Illinois. They were en route to Chicago to board the train for the Jean Goldkette Orchestra's eastern tour [with Charlie Horvath as manager].

Irving Riskin (12/9/58):

Spiegle's wife, Helen, was pregnant. So, at the races, we bet on a horse called "Helen's Babe." It came in!

World Radio History



Spiegle Willcox and Irving Riskin. (Courtesy Irving Riskin).

So did Helen. She gave birth to their first of three children, Newell Jr., on September 12th.

Sept. 15 (Wed)—The Fletcher Henderson Orchestra opened at the Graystone Ballroom for a limited engagement.

Bill Challis (8/5/73):

World Radio History

I graduated from Bucknell in June 1925 and joined Dave Harmon sometime after the 4th of July. Early in 1926 we had a week in Toledo and I used this opportunity to visit the Graystone and hear the Band. Russ Morgan introduced me to Charlie Horvath and suggested (after Morgan's recommendation) that I try something for the band. I forgot what I sent but I was later informed it did not fit the Graystone Band. They gave it to the Book-Cadillac band and suggested I try another arrangement.

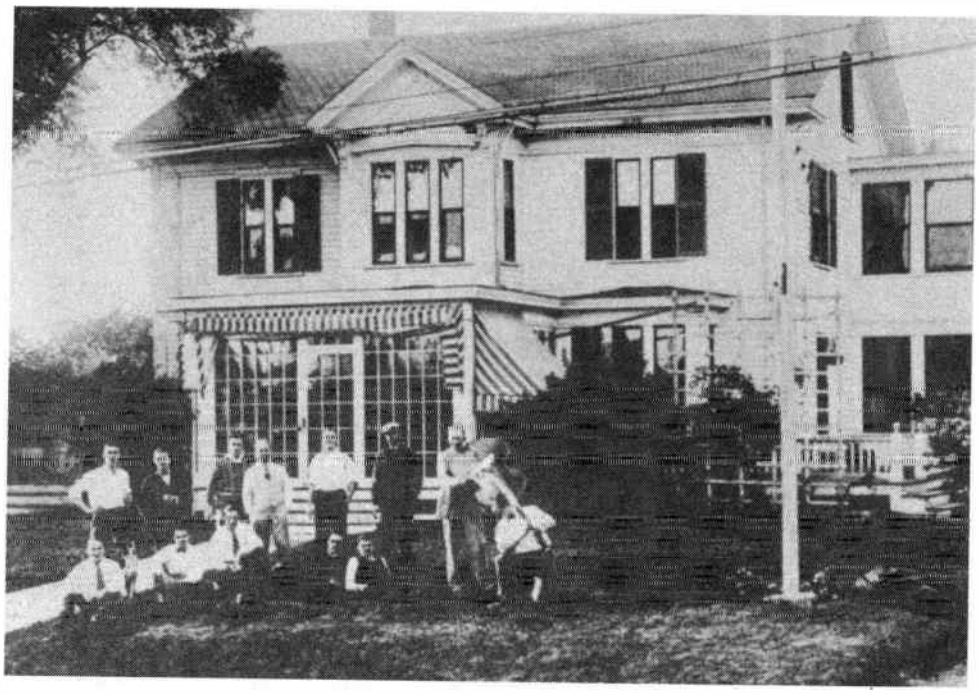
This time I sent them **Baby Face** and when the new band with **Bix** and Tram came through Wilkes-Barre sometime later, I went with a friend of mine to hear the arrangement. The band liked this one. Ray Lodwig, who was in charge of the band and beating off the tempos from his second chair, seated, wanted me to do more.

It was at this time I met Tram and **Bix**. I made and sent an arrangement of **The Blue Room**. I received a phone call from Lodwig to bring my horns up to Southboro and talk with Charlie Horvath.

Sept. 20 (Mon)—*Marlboro Enterprise*: "Jean Goldkette — The Paul Whiteman of the West, with his orchestra, has been packing houses in Keith's circuit in the western states and will battle Mal Hallett — New England's finest."

Sept. 20 (Mon)—*Boston Post*: "Jean Goldkette and his Victor Recording Orchestra vs. Barney Rapp and his Victor Record Orchestra—Nuttings-On-The-Charles, Waltham—8 p.m. to 1 a.m."

Sept. 21 (Tue)—Jean Goldkette Band arrived at the Hillcrest Inn, Southboro, Massachusetts, and set up headquarters for the New England tour.



Jean Goldkette Orchestra, Hillcrest Inn, Southboro, Massachusetts. (L-R) Ray Lodwig, Bill Challis, Newell Willcox, Fred Farrar, Bill Rank, ***Bix*** *is holding the neck of the bass. (Standing) Howdy Quicksell, Chauncey Morehouse, Irving Riskin, Stan Ryker, Don Murray, Frank Trumbauer. (Courtesy Steve Brown).*

World Radio History

Spiegle Willcox (I-9/11/87):

We arrived at Southboro by train, and we were met at the station by J. A. Lyons, who booked our tour, and awaiting us was this bus with the banner that said "Jean Goldkette, The Paul Whiteman Of The West". I guess he didn't know where Detroit was? We had to travel by bus to every engagement. After a while it got on our nerves. One incident which happened was regrettable. **Bix** and I got into a shoving match on the bus as we were getting off. The incident was quickly forgotten, but both us us felt terrible about it.

Bill Challis (8/5/73):

When I got to Southboro, Horvath suggested I arrange for awhile since they had but 7 or 8 arrangements, and perhaps play later on when they might add a 4th sax. As the expression goes, I was in business! It was in a rehearsal at the Hillcrest Inn that I first heard them play my arrangement of THE BLUE ROOM.

As a player, I was more than an admirer of Trumbauer's. We took a few walks to that lake over the hill from the Hillcrest Inn and Tram confided his ambitions about "fronting the band" which seemed to him stymied by Lodwig's beating off and his "recording angels in New York", among other things. The first was only partially accomplished when the band opened at Roseland but, although he stood up and "fronted" the band, Lodwig was "beating off". The second is well known.

Bix and I hit it off from the start. We had serious discussions about music and musicians in general and the problems of the band, without getting into personalities. Reading material; **Bix** and Murray read a lot. Our lack of a conductor situation, etc. **Bix** was happy playing in the band and thought the guys were great.

Bill Challis played sax for a few days when Frank Trumbauer entered the hospital to have a mole on his face surgically removed.

Sept. 22 (Wed)—The Jean Goldkette Band did a noon publicity broadcast over station WTAC in Marlboro, Massachusetts. *Marlboro Enterprise*: "Goldkette has made a whirlwind success upon his initial appearances at Keith's Boston—Nutting's—Waltham—Charleshurst, Salem." *Boston Post*: "Jean Goldkette and His Famous Victor Record Orchestra vs. Mal Hallet and His Celebrated Orchestra—Lyonhurst Ballroom, Marlboro—continuous dancing til 1 a.m."

Irving Riskin (12/9/58):

Mal Hallet and his orchestra, was a comedy band, and they did everything but throw the piano off the stage to compete with us.

Sept. 23 (Thu)—*Boston Post*: "Superior to Whiteman or Lopez—Hotter than Ted Lewis—Jean Goldkette's Victor Record Band—Positively the greatest band in the country. . . . Only Boston appearance—Music Box—doors open at 7:30 p.m., dancing from 8 p.m. until 1 a.m."

Spiegle Willcox contacted Tommy Dorsey to temporarily replace him, and sent Tommy looking for the band at what he called "Muttings-On-The-Crow" which Tommy never found. He did eventually locate the band, thanks to an alert taxi driver who knew of the band and where they were playing that Friday night.

Sept. 24 (Fri)—*Boston Post*: "Jean Goldkette Orchestra plays a dance at Mosely's-On-The-Charles. Doors open at 7:30 p.m."

Sept. 25 (Sat)—*Boston Post*: "Jean Goldkette and his 12 piece Victor Record

World Radio History

J. A. Lyons arranged for the Goldkette Band's New England Bus Tour and for the bus. (L-R) (back row) Don Murray, Howdy Quicksell, Frank Trumbauer. (standing) Ray Lodwig, Irving Riskin, Spiegle Willcox, Stanley Ryker, Bill Rank, Chauncey Morehouse, ***Bix****, Bill Challis, Steve Brown, Fuzzy Farrar. (Courtesy the Beiderbecke family).*

Close-up of ***Bix*** *from previous photo. (Courtesy the Beiderbecke family).*

World Radio History

*The Jean Goldkette Orchestra's New England Bus Tour. (L-R) Bill Challis, Spiegle Willcox, Irving Riskin, **Bix**, Don Murray, Howdy Quicksell, Stan Ryker, Chauncey Morehouse, Fred Farrar, Ray Lodwig, Bill Rank, Frank Trumbauer. Steve Brown is on the hood. (Courtesy the Beiderbecke family).*

*The Jean Goldkette Band holding a banner on the New England tour. (L-R) Frank Trumbauer, Don Murray, Bill Challis, Irving Riskin, Chauncey Morehouse, **Bix**, Bill Rank, Ray Lodwig, Fred Farrar, Steve Brown, Spiegle Willcox, Stan Ryker, Howdy Quicksell. (Courtesy Ted Shoemaker, Jr.).*

World Radio History

Orchestra plays dance engagement at Lyonhurst Ballroom. Dancing until 11:45 p.m. Admissions, checking included, 55 cents."

Sept. 28 (Tue)—*Boston Post*: "Jean Goldkette 12 piece Victor Record Orchestra—Music Box (positively their last appearance) in Boston—Prices: Gentlemen $1.00—Ladies 75 cents. Dancing 8 p.m. til 1 a.m."

Sept. 30 (Thu)—*Boston Post*: "Lowell, Mass., near railroad depot—Jean Goldkette and his Victor Orchestra vs. The Sensational Pennsylvanians."

Oct. 1 (Fri)—*Boston Post*: "Methuen, Mass., Roseland-On-The-Merrimac—Jean Goldkette and His Victor Recording Orchestra vs. The Sensational Pennsylvanians."

Oct. 2 (Sat)—*Marlboro Enterprise*: "Dance Tonight. Last chance to hear the Jean Goldkette Orchestra at the Lyonhurst Ballroom, Southboro, Mass."

***Bix** leading the Goldkette members in a race down Sullivan Street in Boston. (Courtesy Paul Mertz and Edith Horvath).*

World Radio History

Blurred photo of the Goldkette Band members racing down Sullivan Street in Boston. ***Bix*** *is fourth from the left. (Courtesy Paul Mertz and Edith Horvath).*

Oct. 4 (Mon)—*Boston Post*: "These two wonderful orchestras recently played in a battle of music which was declared the greatest ever held in New England. One of the greatest possible attractions in America and Goldkette's last appearance in this vicinity." The East vs. The West—Jean Goldkette's Victor Record Band vs. Mal Hallet and his orchestra. Dance at Nuttings-On-The-Charles, Waltham, Mass. The *Boston Post* stated: "Following this appearance, Jean Goldkette's Orchestra will be appearing at Roseland, and Mal Hallet at the Million Dollar Arcade, both jobs in New York."

Oct. 5 (Tue)—**Bix** and the entire Goldkette Band checked into 44th Street Hotel, 120 West 44th Street, New York. **Bix** and Tram replaced Red Nichols and Jimmy Dorsey in Joe Venuti's Band at The Silver Slipper, Broadway at 48th Street. One night only.

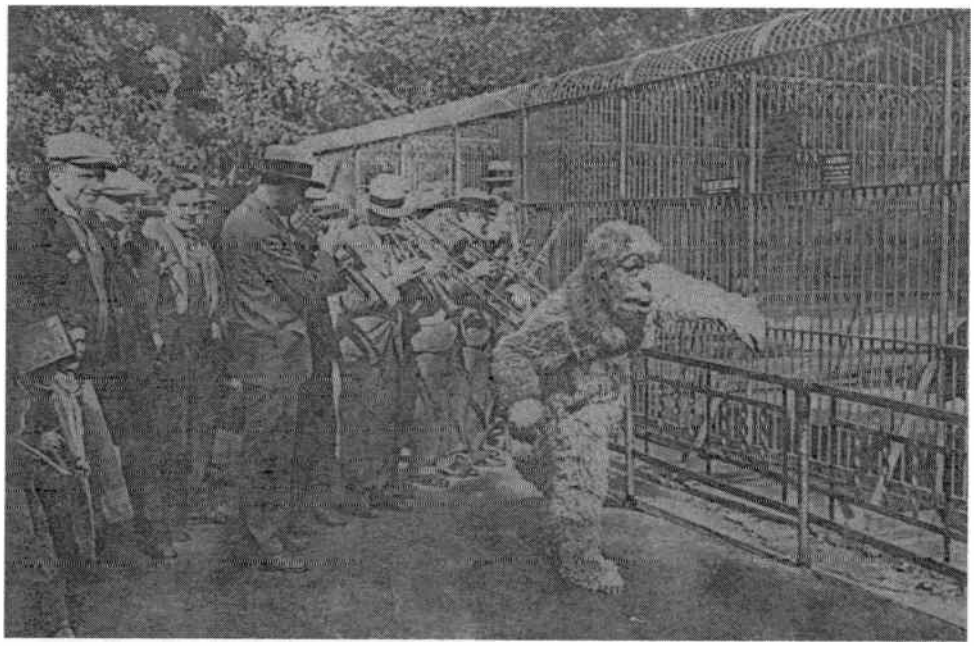
Oct. 6 (Wed)—Jean Goldkette Band opened at the Roseland Ballroom, Broadway at 51st Street, Charles F. Burgess, Manager and Louis J. Brecker, Owner.

Irving Riskin (I-November 1969):

Opening night, all these musicians were in the audience to hear us. Reports were, we had a great band, and everyone was anxiously awaiting us. Tram had a marvelous sense of humor, and it was never more evident than that night. He opened with VALENCIA (George Crozier's arrangement) in 6/8 march tempo. At first, the audience was stunned, then they realized what

World Radio History

Goldkette Band at the Bronx Zoo for promotional photos. (L-R) ***Bix****, Fred Farrar, Ray Lodwig, Bill Rank, Don Murray, Howdy Quicksell. (Courtesy the Beiderbecke family).*



Goldkette Band at the Bronx Zoo. (L-R) ***Bix****, Fred Farrar (half hidden behind* ***Bix****), Ray Lodwig, Bill Rank (half hidden behind Ray Lodwig), Spiegle Willcox, Don Murray, Howdy Quicksell, Frank Trumbauer. (Courtesy the Beiderbecke family).*

World Radio History

Jean Goldkette Orchestra at the Bronx Zoo, New York. (L-R) (front row) Howdy Quicksell, ***Bix****, Fred Farrar, Bill Rank. (rear) Ray Lodwig, Irving Riskin, Don Murray, Steve Brown, Spiegle Willcox, Frank Trumbauer. (Courtesy Paul Mertz and Hazel Horvath).*

Jean Goldkette Orchestra at the Bronx Zoo, New York. Zoo attendant in foreground with snake wrapped around his arm. (L-R) (front) Charles Horvath, Zoo attendant. (seated) Howdy Quicksell, ***Bix****, Bill Rank. (Standing) Ray Lodwig, Irving Riskin, Don Murray, Steve Brown, Spiegle Willcox, Frank Trumbauer. (Courtesy Paul Mertz and Hazel Horvath).*

World Radio History

*Taken opening night at the Roseland Ballroom, New York. (L-R) Irving Riskin (p), Frank Trumbauer (s), Doc Ryker (s), Chauncey Morehouse (d), Don Murray (s), Howdy Quicksell (bj), Fred "Fuzzy" Farrar (t), Ray Lodwig (t), **Bix** (c), Bill Rank (tb), Newell "Spiegle" Willcox (tb), Steve Brown (sb). (Copyrighted photo courtesy Bill Saunders).*

we were doing, and it brought down the house. After that, we went into our "hot" numbers, and before long, the place was a near riot with cheering.

Bill Challis (8/5/73):

I don't know what the band's opening number at Roseland was. I checked in there and the joint was jumping. Musicians were listening and liking what they heard and they showed it.

Irving Riskin (12/9/58):

When we played Roseland, the patrons had to pay for each individual dance. We had to play short dances. There was one number we played, quite bright, and there was always one or two couples who ran out to the dance floor ahead of the rest so they could do a few wide swirls before the floor got crowded. Those dancers amused **Bix** and he would laugh out loud.

After a while they began to annoy him. He would stand up and point his cornet at them, while Chauncey Morehouse would simulate, on his drums, the rat-a-tat of a machine gun.

During opening week Roseland management presented **Bix** with a large wooden tooth. His pivot tooth was continually falling out, necessitating a pause in the music and a search of the bandstand and dance floor until it was found and replaced.

Richardson Turner (2/19/61):

After the close of one set, the manager called for a drum roll and then asked **Bix** to step down onto the floor.

He then presented **Bix** with a large (about 6" by 10") wooden replica of a front tooth! It was painted white and inscribed in black letters "To **Bix**—from the manager" (whose name

World Radio History

I forget). Why it was so funny I don't know, but the Goldkette boys roared with ribald laughter.

Later that night, a guest song writer named Benny Davis, introduced his latest, **Baby Face** [Music by Harry Akst, who also wrote **Dinah**]. He sang several wonderful choruses with lively animation (a la Eddie Cantor). **Bix** had never heard the tune before—he swung into 3 straight choruses after Benny and went crazy. I can state now, if I could turn back the clock to just one moment in **Bix's** life, I would rather hear that impromptu flight again than anything else I ever heard him do.

Oct. 11 (Mon)—*New York Times* ad: "DANCING Every Afternoon, Matinee Tea Daily at 2:30 with Jacques Green and his Orchestra—TONIGHT, Opening Week Feature, The Special Engagement of JEAN GOLDKETTE and his famous 'Fourteen'."

With **Idolizing**, **Bix**, Tram and Bill Challis made their recording debut with the Goldkette Graystone Orchestra. In the long interval since his last recording on January 26, 1925, **Bix** had perfected his improvising, his ensemble playing and his unique tone. Unfortunately, Victor's recording director, Eddie King, rejected Challis's state-of-the-art arrangements—**The Blue Room**, **Tiger Rag**, and **I've Found A New Baby** among them—in favor of banal, run-of-the-mill songs. The stellar Goldkette band, however, surmounted the Victor-inflicted repertoire and third-rate-vaudeville-type vocalists to a surprising degree, so that the dogs that Eddie King dished out sounded better than they really were. It was Eddie King's decision to add Joe Venuti and Eddie Lang to the 1926 recording dates. Victor Records continued this addition in their 1927 record dates with the Goldkette Orchestra. Neither musician was a regular member of the Goldkette Orchestra. King felt they added a commercial value to the sessions.

Bill Challis (undated):

Five days before the recording session, Eddie King gave me the tunes we were to record. I showed them to Charlie Horvath and he went directly to King to argue about the selections. King wouldn't budge. We thought maybe some song plugger had paid King to do these tunes. They certainly were not representative of our style. I arranged them and we had one rehearsal.

I'll never forget **Idolizing** and all that ilk. My favorite was **Hush-A-Bye**. It was a dog. I didn't like it. Even if it was good, I wouldn't have liked it.

Oct. 12 (Tue)—New York. Victor Talking Machine Company.
Eddie King, Recording Director.
Time: 1:30 p.m.- 5:25 p.m.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Newell "Spiegle" Willcox (tb); Doc Ryker, Frank Trumbauer, Don Murray (rds); Irving Riskin (p); Howdy Quicksell (bj); Eddie Lang (g); Joe Venuti (vn); Steve Brown (sb); Chauncey Morehouse (d).

BVE 36813 **Idolizing** (Messenheimer-Ahrahamson-West-arr. Bill Challis)
Vocal: Frank Bessinger
Sales: 123,770 (Vic 20270)

World Radio History

BVE 36813-1 Hold 30 days
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 1
BVE 36813-2 78 rpm: Vic 20270 (Released: February 4, 1927)
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 1
BVE 36813-3 Destroyed
BVE 36813-4 Destroyed
Soloists: **Verse Bix** (16 in hat); **C2** Lang (32 accompanying vocal); **C3** Willcox (16 + 6) Farrar (8); **C4** Venuti (8).

Bix's subdued solo in a hat on the verse and Venuti's unusual as-written solo on the bridge of the last chorus may reflect the dampening presence of Eddie King on this first and especially important date for Victor. The Challis touch appears in the four-bar **Bix**-led modulation from the vocal to chorus #3.

BVE 36814 **I'D RATHER BE THE GIRL IN YOUR ARMS**
(Thompson-Archer-arr. Bill Challis)
Vocal: Frank Magine, Joe Griffith, Frank Marvin

BVE 368141 Destroyed
BVE 368142 Destroyed
BVE 368143 Destroyed
BVE 368144 Destroyed

Remade Oct 15, 1926.

BVE 36815 **HUSH-A-BYE** (Waltz) (Galvin-Spencer-arr. Bill Challis)
Vocal: Frank Bessinger
Sales: 123,770 (Vic 20270)
BVE 36815-1 Hold 30 days. Unissued
BVE 36815-2 78 rpm: Vic 20270 (Released: February 4, 1927)
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 1
BVE 36815-3 Destroyed
BVE 36815-4 Destroyed
Soloists: **C2** Venuti and Lang (32, acc. vocal); **Trans** Venuti (8).

Not the Goldkette band's usual cup of tea, but a well-played conventional waltz arrangement which Venuti spices with his obbligato on the vocal, and a double-stopped modulation, aided and abetted by Lang's guitar, to the last chorus.

Oct. 12 (Tue)—*New York Times* ad: "DANCING Every Afternoon and Evening, In the Afternoon a Matinee Tea Dance at 2:30 Featuring Jacques Green's Orchestra, TONIGHT Jean Goldkette and Fletcher Henderson Orchestras. Two of the finest-unquestionably the finest Dance Orchestras in the world-playing alternately."

Oct. 12 (Tue)—The Fletcher Henderson band opened at the Roseland Ballroom, and shared the stage with the Goldkette band. Bill Rank recalled (as you look at the bandstand), "The Jean Goldkette was on the left, and the Fletcher Henderson band on the right."

World Radio History

Irving Riskin (7/6/62):

I bumped into two of those musicians recently here . . . Benny Carter and Don Redman, who as you know are now big in their own right. When they spoke of the first night hearing us at the Roseland, Don said, "Boy, that was great," and Carter interpolated, "That wasn't just great, that was frightening!" Which made me feel we must have had a pretty good band. Something to be proud of.

Oct. 13 (Wed)—Fletcher Henderson Orchestra returned to the Roseland Ballroom for another "Battle of Music" with the Jean Goldkette Band. Thomas "Fats" Waller relieved Fletcher once in a while, and the dancers stopped to watch him play the piano!

Oct. 15 (Fri)—New York. Victor Talking Machine Company.
Eddie King, Recording Director.
Time: 10:00 a.m.- 2:30 p.m.
3:00 p.m.- 5:20 p.m.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Doc Ryker, Frank Trumbauer, Don Murray (rds); Irving Riskin (p); Howdy Quicksell (bj); Joe Venuti (vn); Steve Brown (sb); Chauncey Morehouse (d). Eddie Lang (g) on 36829 and 36814 only.

BVE 36829 **SUNDAY** (Miller-Cohn-Stein-Kreuger-arr. Bill Challis)
Vocal: Keller (Nan and Tandy) Sisters and Al Lynch
Sales: 137,856 (Vic 20273)

BVE 36829-1 Destroyed
BVE 36829-2 Hold 30 days
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
BVE 36829-3 78 rpm: Vic 20273 (Released: December 3, 1926)
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
BVE 36829-4 Destroyed
Soloists: **C2** Rank (16 + 6); **Trans** Lang (8); **C3** Lang (32, acc. vocal); **C4 Bix** & t's. (14), Murray (10).

The scintillating **Bix**-led trumpets/cornet trio on the last chorus was scored by Challis from a **Bix** improvisation. Lang's improvised 8-bar modulation and his exemplary accompaniment of the "vocal" help ameliorate the latter's unfortunate sound.

Bill Challis via Norman P. Gentieu (I-3/2/86):

Bix would help me on arrangements when I needed an ending, an intro, or a modulation. I had an idea for a trumpet chorus on **SUNDAY** that would feature **Bix**, and I asked him if he could help me out. We used the piano at Roseland. **Bix** envisioned the chorus, and started hitting the keys with one finger. I took down exactly what he played because it was faster that way, and later I harmonized the notes. [The trumpet chorus follows directly after the vocal chorus.]

World Radio History

BVE 36830 **Cover Me Up With Sunshine** (Dixon-Henderson-arr. Bill Challis)
Vocal: Frank Bessinger
Sales: 38,869 (Vic 20588)

BVE 36830-1 Hold 30 days. Unissued
BVE 36830-2 78 rpm: Vic 20588 (Released: May 20, 1927)
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
BVE 36830-3 Destroyed
BVE 36830-4 Destroyed
Soloists: **C2** Willcox, and Venuti, obbligato (8).

This recording shows what Challis could do with a mediocre tune and a stock orchestration, especialy on the introduction, the transition passages and the coda.

BVE 36814 **I'd Rather Be The Girl In Your Arms** (Thompson-Archer-arr. Bill Challis)
Vocal: Frank Bessinger
Sales: 137,856 (Vic 20273)

BVE 36814-5 Destroyed
BVE 36814-6 Hold conditional. Unissued
BVE 36814-7 Destroyed
BVE 36814-8 78 rpm: Vic 20273 (Released: December 3, 1926)
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
Soloists: **Intro** Lang (8); **C1** Venuti (2); **C2** Venuti and Lang (16 + 7), Willcox (7); **Trans Bix** (4, leading ensemble); **C3** Lang (32, acc. vocal); **C4** Tram (8).

This and **Just One More Kiss** are typical of 1926-vintage lackluster songs given Tiffany treatment by the Goldkette band. **Bix** does not solo on either, but his presense in ensemble passsages adds special oomph to the music that badly needs it.

BVE 36831 **Just One More Kiss** (Owens-Montgomery-arr. Eddy Sheasby)
Vocal: Al Lynch
Sales: 24,815 (Vic 20300)

BVE 36831-1 Destroyed
BVE 36831-2 Hold 30 days
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2 BVE 36831-3 Destroyed
BVE 36831-4 78 rpm: Vic 20300 (released: November 4, 1926)
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
Soloist: **C1** Farrar & ensemble (8); **C2** Lang (32, acc. vocal); **C3** Farrar & Venuti, obbligato (16); **C4** Ryker (8).

The vocal is excruciatingly bad, but the quality of Lang's accompaniment is the same as if he had been playing for the likes of Bing Crosby.

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Note: Titles given in exact order of recording.

Oct. 17 (Sun)—The Jean Goldkette Band ended their engagement at the Roseland Ballroom. Alternating with the Henderson Band according to the *New York Times* they had: "The Most Extravagant Musical Engagement Ever Presented at Matinee Prices."

Irving Riskin (7/6/62):

Why didn't we do well on records? One of the reasons is they muddied our new fresh sound and drive with dull, "name singers." The Keller Sisters and Lynch (he was their brother) might have been good on their own vaudeville routines but rather dry with us. Frank Bessinger, Frank Marvin were guys who might have been very dependable when the down beat was given, and came in on the right beat, etc., but as I said, dull! The Methuselah of the vocal recording artists, Billy Murray, was symbolic of the attitude they had in the studios, giving us worn out singers. They might have done it on purpose. I suppose our bosses were so thrilled to get the chance to record for Victor they would accept anything.

Eddie King, who supervised the session, was annoyed because we did not play as he visualized might be the most effective way. In his annoyance he hinted this number (whatever) was to have been assigned to another band leader . . . Paul Whiteman, we felt he meant . . . but he was doing us a special favor by allowing us to record. He was corny.

The Revelers sang with us. They might have been good in their field and the first of their kind, but they had absolutely no beat or feeling of beat. There again I see an unhappy wedding of singers with our music. I think we had quite a drive in our playing . . . but when you have to accompany singers, it seemed we had to forego our natural drive, probably the thing that made us.

Oct. 20 (Wed)—The resignation of Eddie King as New York recording chief of Victor Records took place this week. Mr. King signed with the Columbia Phonograph Company to start on October 25 without any particular title, but with the task primarily of supervising dance recordings.

Cliff Cairns came in from Camden to succeed King at Victor, and was named chairman of the Victor home office. Associated with Cairns were Joe Higgins, Nat Shilkret, and the other New York laboratory officials.

Eddie King was often criticized for favoring various music houses, and ignoring the song hits of the others. This led to some being recorded as many as three times while others were left out, entirely.

In the view of the Goldkette musicians, King's leaving came a month too late! To paraphrase the famous lines in "Macbeth": "Nothing in his life became him like his leaving Victor."

Nov. 5 (Fri)—Jean Goldkette Band back in Detroit.

Paul Mertz (2/12/59):

Bix stayed at the Billinghurst Hotel on West Willis, around the corner from the Graystone Ballroom. Bill Rank and Don Murray also stayed there. Don had an old cabinet organ in his room, and all the musicians got a thrill hearing Don and **Bix** play it. I remember hearing what was to become **In A Mist** for the first time here. Tram, Bill Challis, Howdy, Ray Lodwig, and I stayed at the Gotham Hotel on John R. Boulevard. Spiegle stayed at the Alexandrian Apartments.

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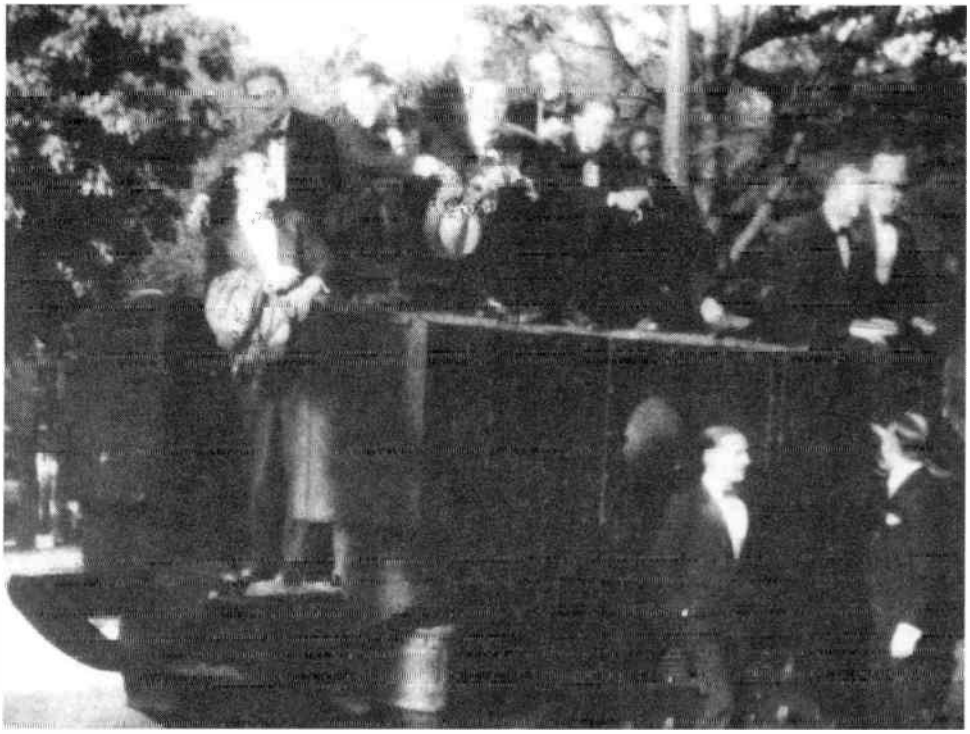

Goldkette Band posing for a promotional photo. (L-R) Frank Trumbauer (standing with coat over his arm), Irving Riskin, Ray Lodwig, Doc Ryker, Don Murray (in front of Doc), Spiegle Willcox, Bix, unknown, Steve Brown, Fred Farrar. (standing on the ground) Chauncey Morehouse, Howdy Quicksell. (Courtesy Paul Mertz).

Bill Challis via Norman Gentieu (I-11/18/83):

Bix came into my room in the Gotham Hotel and played records of the **Prelude To The Afternoon Of A Faun** and Stravinsky's **Firebird Suite** on my phonograph. **Bix** expressed his enthusiasm for the music in no uncertain terms. I wrote out the scores of **Faun**, **La Mer**, and Debussy's **String Quartet** to better understand how Debussy had achieved his unique effects.

Bill Rank remembered Howdy Quicksell and Don Murray collecting street signs, lanterns, and all sorts of construction type equipment in their rooms. The police stopped Paul Mertz as he tried to carry an apparently chocolate-coated ladder up the stairs of the hotel.

Paul Mertz (6/5/60):

Bill's memory of the ladder incident brings back a chuckle . . . Don, Howdy and I enjoyed quite a reputation as the band pranksters . . . I guess we tried to top one another in zaniness . . . we were young and squirrely . . . and damn lucky to get by without visiting the hospital, morgue, etc. The ladder incident Bill Rank mentioned is substantially correct. The friend to whom I was taking my (alcoholically) prized ladder was Bill Challis. The chocolate syrup (or whatever other goo it might have been) was not smeared on deliberately but just hap-

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pened to be there, though apparently it is to go down in history as a fiendish scheme I contrived to discomfit the guardians of the law.

Paul Mertz offered an interesting side note on **Bix**'s capability as a relief pianist.

Paul Mertz (6/5/60):

Bix played piano principally in the key of "C" and I'm pretty sure also a bit in "F" and "G". Certainly he chorded in those keys while sitting in as [relief] pianist.

Steve Brown (10/25/60):

Bix lived at the Billinghurst. **Bix** went to sleep with a quart on his dresser, and his pants thrown carelessly across the chair. One night, someone tried to reach in his window to steal the pants, wallet, etc, **Bix** woke up in time to bean him over the head with the quart. After the police took care of the situation, **Bix** was sore because he had lost all of the quart.

Nov. 6 (Sat)—The Graystone Ballroom featured two orchestras: the Jean Goldkette Band and, probably, the Orange Blossom Band.

Nov. 7 (Sun)—The Jean Goldkette Band offered continuous music from 4 p.m. until the early hours. The Orange Blossoms were probably present again, alternating with the Jean Goldkette Band.

Nov. 8 (Mon)—Band's night off. **Bix** arrived in Davenport.

Graystone Ballroom available on Monday nights for renting to private parties.

Nov. 9 (Tue)—**Bix** rode with his parents to Maquoketa, Iowa, about 40 miles north of Davenport for Burnie's wedding.

According to an article in the *Jackson Sentinel* (Nov. 12): "Mary Dennison Neelans, daughter of Mr. and Mrs. J. D. Neelans became the bride of Charles B. Beiderbecke, at the bride's parents home on W. Pleasant St. Rev. A. W. Sinden read the marriage service that joined the couple in a single-ring ceremony.

Miss Ruth Neelans, sister of the bride, and **Leon Beiderbecke**, brother of the groom, attended the bridal couple.

Mrs. Mary Beiderbecke, a graduate of Maquoketa High School, met Charles Beiderbecke while a student at Mercy Hospital in Davenport for a year, and has since practiced her nursing in this locality.

The groom holds the position of manager of the music department at Harned & Von Maur's in Davenport.

The couple plan a trip by auto to Chicago and Madison, Wisconsin, and then will make their home [532 West 7th, Apt. 3, The Beiderbecke Apartments, Oma and Opa Beiderbecke's former home] in Davenport."

Charles B. Beiderbecke (12/12/59):

Bix came to Davenport the day before our wedding and did stay in Davenport a few days after the wedding. My wife is certain when **Bix** stood up for us at our wedding that he came from Detroit where he was playing with Goldkette. She remembered he was completely exhausted when he arrived and felt sure he returned soon after to Detroit. We, of course, went on our honeymoon and did not return to Davenport with the folks and **Bix**.

Bix played at our wedding on a sit-in basis.

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Nov. 11 (Thu)—**Bix** returned to Detroit. Sometime during this period Paul Mertz (p) replaced Irving Riskin.

Nov. 12, 19, 26 (Fri)—Gift Nights at the Graystone Ballroom, on which beautiful and costly presents were distributed to the patrons.

Nov. 13, 20, 27 (Sat)—Opening of the popular weekend dances.

Nov. 14, 21, 28 (Sun)—Matinee and night dancing.

Nov. 15, 22, 28 (Mon)—Band's nights off.

Nov. 16, 23, 30 (Tue)—Regular dance programs at 8:45 p.m., with 7:45 p.m. dance classes added. Dancing instructions were given by John Chalmers and his staff of qualified assistants. There was no extra charge for fox trot and waltz instructions. Admission to the Graystone Ballroom remained at: gentlemen 75¢, and 50¢ for ladies.

Nov. 17, 24 (Wed)—Midweek Special Feature Nights.

Nov. 18, 25 (Thu)—Graystone Ballroom radio broadcasts, WJR from 10 to 11 p.m.

Nov. 21-27 (Sun-Sat)—Paul Whiteman Orchestra appeared at the Michigan Theatre, located at Bagley and Clifford, near Grand Circus Park. *Graystone Topics* (vol. 1, no. 1) remarked that Paul Whiteman was a recent visitor to the Graystone and he graciously compared the Victor Orchestra to his own orchestra.

> Jean Goldkette (11/1/59):
>
> Paul Whiteman introduced himself to **Bix**, and **Bix** said seriously, "**Your name sounds familiar, somehow!**"

Nov. 22 (Mon)—**Bix** and Jimmy McPartland attended the Garrick Theatre and the presentation of "Miss Calico," two-act tabloid musical starring Ethel Waters. Aside from the top song in the show, **I'M COMING, VIRGINIA**, [to be memorably recorded by **Bix** and Tram in 1927], Ethel sang and danced in other numbers, closing the first half with "A Few Moments With Ethel Waters," and the second half with, "Some Songs That You Have Heard In Your Homes" (with Pearl Wright at the piano).

Dec. 1, 8, 15, 22, 29 (Wed)—Feature Nights. Always enjoyable with novel attractions added.

Dec. 2, 9, 16, 23, 30 (Thu)—The Graystone Ballroom radio broadcasts, WJR from 10-11 p.m. Broadcasts changed to 9-10 starting Dec. 23.

Dec. 3, 10, 17, 24, 31 (Fri)—Gift Nights at the Graystone. Very popular nights with the patrons.

Dec. 4, 11, 18, 25 (Sat)—Start of the weekend dance programs.

Dec. 5, 12, 19, 26 (Sun)—Dancing began at 4 o'clock. Continuous dancing into the evening hours with the Goldkette Victor Orchestra.

Dec. 6, 13, 20, 27 (Mon)—Band's nights off.

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Dec. 7, 14, 21, 28 (Tue)—Dance classes 7:45 p.m. Followed by regular dancing at 8:45 p.m. Regular admission included both lessons and dancing.

Dec. 9 (Thu)—Graystone Ballroom radio broadcast, WJR from 10- 11 p.m. Management started a weekly program known as "Waltz Night" for older dancers.

Dec. 11 (Sat)—Prior to their nightly Graystone appearance, Goldkette's Victor band was featured in a special program at the Detroit Athletic Club starting at 8:30 p.m. Also featured: The Revelers, popular vocal group and Victor recording artists.

The program comprised:

I. A. **Adoration** . . . . . Borowski
   B. Transcription of Indian Melodies:
      Pale Moon; Kashmiri Song; By The Waters Of The Minnetonka . . . . . Goldkette
   C. **Hurricane** (Novelty for Orchestra) . . . . . Mertz
   D. Waltz Selection of Popular Melodies
   E. Excerpts from **Rhapsody In Blue** . . . . . Gershwin
   F. **On The Road To Mandalay** . . . . . Speaks-Kipling
II. The Revelers
III. American Concerto
   Lento . . . . . Scott
   Andante And Presto . . . . . MacDowell

According to reviews, this concerto was scored for the orchestra and conducted by V. P. Coffey, principal violist with the Detroit Symphony, who rehearsed the Goldkette Band, and featured Jean Goldkette at the piano with jazz orchestra accompaniment.

IV. The Revelers
V. **Valencia**; Medley of Musical Comedy Hits;
   Selection of Popular Airs; Original Interpretations of Modern "Blues"
VI. The Revelers

Dec. 18 (Sat)—Regular dance program. *Graystone Topics* (vol. 1, no. 1) handed out to ballroom patrons advising them of upcoming events in the Goldkette organization. On page 3, first column, it stated: "Our own string-bass artist, Steve Brown, has just signed a remarkable contract. He is posing for Coles Phillips, who is doing all the Arrow Collar ads. for 1927."

Between Dec. 19 and 26, Marlin Skiles (p) replaced Paul Mertz.

Dec. 22 (Wed)—Feature Night. An extra radio broadcast from the Graystone over WJR, from 9-10 p.m. Regular broadcast time rescheduled.

Dec. 23 (Thu)—Graystone Ballroom radio broadcast, WJR from 9–10 p.m. "Waltz Night" continued. Broadcast time remained permanently changed.

Dec. 25 (Sat)—Matinee dance program added. Nightly dance program.

Dec. 29 (Wed)—Feature Night. Management placed large tanks of fish in the ballroom and presented each guest with a fishing rod. The guest that caught the largest fish was awarded a prize.

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Dec. 31 (Fri)—Band played matinee dance at 4 o'clock at the Graystone Ballroom. *D.A.C. Magazine*, [noting the Book-Cadillac Hotel and the Graystone Ballroom] stated: "Jean Goldkette gives orders, 'to toot to kill until there isn't a shake left in the most festive hoof'." The New Year's Eve program lasted from 8:30 p.m. until 4 a.m.

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THE JANUARY SCHEDULE for the Jean Goldkette Victor Recording Orchestra (aka the Goldkette Band):

Jan. 1, 8, 15 (Sat)—On New Year's Day, the Graystone dance programs resumed at 4 p.m. with patrons allowed to stay for the evening dancing. Tea and light refreshments were served between events until 6 o'clock.

Jan. 2, 9, 16 (Sun)—Matinee and evening dancing from 4 p.m.-12:30 a.m.

Jan. 3, 10 (Mon)—The Graystone Ballroom available for rental and private parties. Band's night off.

Jan. 4, 11, 18 (Tue)—Continuous dancing at 8:45 followed the 7:45 dance class.

Jan. 5 (Wed)—Balloon Dance at the Graystone. Many cash prizes.

Jan. 6, 13, 20 (Thu)—Weekly radio programs on WJR from 9-10 p.m.

Jan. 7, 14 (Fri)—Management continued the popular Gift Night.

Jan. 8 (Sat)—*Graystone Topics* (issue #2) issued to Graystone patrons.

Jan. 12 (Wed)—Golden Apple Party at the Graystone: A celebration of Michigan's World Famous Fruit. Apples for everyone, with a five dollar gold piece hidden in some of the apples.

Jan. 15 (Sat)—The Goldkette Band continued at the Graystone.

Jan. 17 (Mon)—The Goldkette Band played the annual Masque Ball at the Graystone.

Jan. 18 (Tue)—The Goldkette Band played the annual Scarab Club Ball at the Graystone.

Jan. 19 (Wed)—Special broadcast over WJR for the dedication of the new Savarine Hotel. The Goldkette Band played and Mayor John W. Smith gave an

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eighteen minute radio speech telling the people what the Victor Recording Orchestra meant to the city of Detroit.

Jan. 21 (Fri)—After its final appearance at the Graystone, the Goldkette Band left for New York and its second Roseland Ballroom engagement.

Personnel: Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Doc Ryker, Frank Trumbauer, Don Murray (rds); Paul Mertz (p); Howdy Quicksell (bj); Steve Brown (sb); Chauncey Morehouse (d); Bill Challis (arr).

Jan. 23 (Sun)—The Goldkette Band arrived in New York. Don Murray ill, was temporarily replaced by Jimmy Dorsey. *Graystone Topics* (Feb. 12, issue #4) reported Don's illness as pneumonia. Both Bill Challis and Paul Mertz recalled that Don had a severe case of trenchmouth.

Jan. 23 (Sun)—*New York Times*: "THREE ORCHESTRAS THIS AFTERNOON, Most unusual matinee attractions, SEVILLE TROUBADOURS, FLETCHER HENDERSON and JACQUES GREEN, This Afternoon TANGO CONTEST, TOMORROW NIGHT Begins the Return Engagement of the Greatest Dance Or-

*Goldkette musicians "fooling around" a stuffed horse. Don Murray (holding up the tail), **Bix** (under the horse), Howdy Quicksell (on the horse). (Courtesy Loring "Red" Nichols).*

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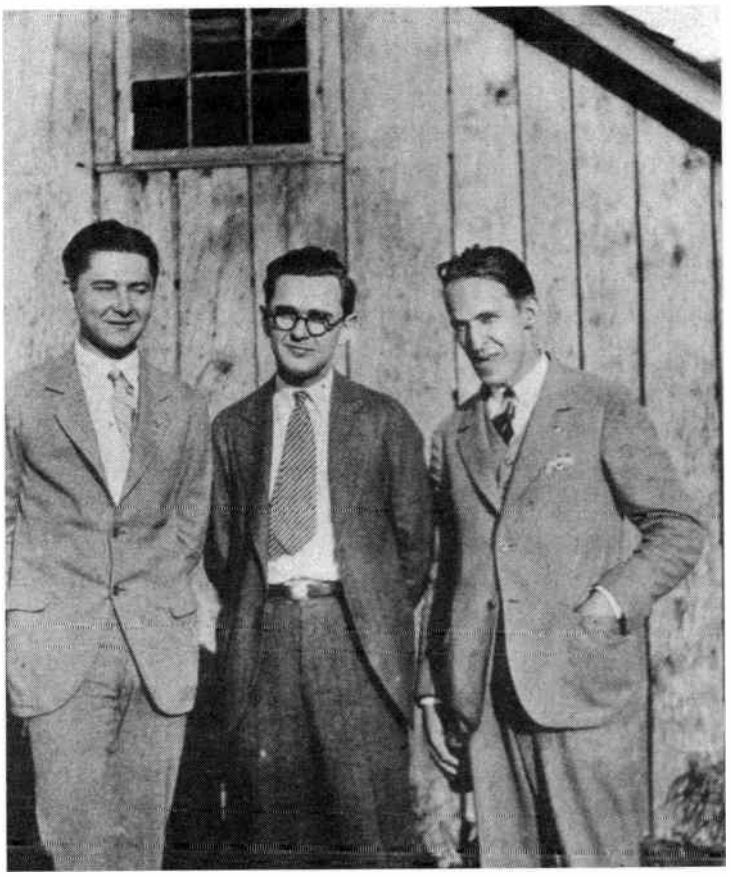

(L-R) Paul Mertz, Miff Mole, Ray Lodwig. (Courtesy Paul Mertz).

chestra, JEAN GOLDKETTE, and his famous Victor Artists, Dancing Every Afternoon and Evening. ROSELAND DANCING—Broadway at 51st Street."

Jan. 24 (Mon)—The Goldkette Band opened at the Roseland Ballroom.

Paul Mertz (6/29/73):

It was one of the greatest events of my life: the salvos of applause and cheering of our performance at Roseland. The place was jammed principally with musicians, often nobody dancing.

All of us stayed at the 44th Street Hotel. In the beginning I roomed with **Bix**, but later got a single room so I'd be able to work undisturbed on my arranging (Nichols-Mole DAVENPORT BLUES; Trumbauer TRUMBOLOGY and a cut-and-paste item for Goldkette that was never used). I also did something of a cut-and-paste nature for Sam Lanin. **Bix** understood my bowing out and didn't resent it, especially in view of the night **Bix** and Miff Mole had a wrestling match, in fun. I had been working like hell to finish an arrangement, but it was **Bix**'s room as much as it was mine. If it had not been for the arranging factor, I'd have stayed on.

Re: "The **Bix** sound", impressiveness vs. the reaction to the band in toto. Certainly **Bix** was the eclipsing soloist; but the band, itself, was an equal rival. I don't think **Bix** ever again had big band support like the Goldkette group of that time. That was something to conjure

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with. Strengthened by a few replacements and/or additions, to what heights that gang could have gone!

Jan. 28 (Fri)—New York. Victor Talking Machine Company.
Leroy Shield, Recording Director.
Time: 9:30 a.m.—1:40 p.m.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Doc Ryker, Frank Trumbauer, Jimmy Dorsey (rds); Paul Mertz (p); Howdy Quicksell (bj); Joe Venuti (vn); Steve Brown (sb); Chauncey Morehouse (d).

BVE 37579 **I'M PROUD OF A BABY LIKE YOU** (Schonberg-Stevens-Helmick-arr. Bill Challis)
Vocal: Keller Sisters (Nan and Tandy) and Al Lynch
Sales: 9,353 (Vic 20469)

BVE 37579-1 Hold 30 days
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
BVE 37579-2 Destroyed
BVE 37579-3 Destroyed
BVE 37579-4 78 rpm: Vic 20469 (Released: February 8, 1927)
LP: Sunbeam LP, vol 2-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
Soloists: **C1** Ryker (16 + 6); **Verse** Farrar (4); **C4 Bix** (16); Willcox + band (8).

The call-and-response fugues on **C1** spruce up an otherwise forgettable tune. On the vo-do-de-oh vocal (**C3**), the rhythm section mysteriously fades, as if in protest. Eddie Lang is absent; Steve Brown takes time-out; and Mertz's piano seems muffled. But on **C4**, **Bix**'s 16-bar solo more than compensates for the preceding lapse, and the rejuvenated band springs a felicitous surprise in the last part of **C4** with a great climactic ensemble flare.

(Vic 20469 was "a sectional release" and was not issued west of the Rockie Mountains.)

BVE 37580 **I'M LOOKING OVER A FOUR LEAF CLOVER** (Dixon-Woods-arr. Bill Challis)
Vocal: Billy Murray
Sales: 109,810 (Vic 20466)

BVE 37580-1 Hold conditional
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
BVE 37580-2 Destroyed
BVE 37580-3 Destroyed
BVE 37580-4 78 rpm: Vic 20466 (Released: March 11, 1927)
Soloists: **C2** Venuti (16 + 8), Tram (8); **C3** Dorsey (2); **C4 Bix** & ensemble, with 2-bar solo break (32). [**Bix**'s breaks on takes #1 and #4 differ completely].

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A so-so song, in which the verse comes off better than the chorus. Lang's absence is regrettably noticeable when Venuti solos and the pianist diddles around in the treble instead of providing solid two-handed rhythm support. Vocalist Billy Murray, the vaudeville veteran and Victor star, began recording around 1909 and sounds it, but he enunciates clearly. The music perks up on the final **Bix**-animated, go-for-broke ensemble chorus, with Steve Brown's slap-bass driving the rhythm.

Richardson Turner (2/13/64):

It was during Goldkette's run in New York that I got to know **Bix** well. We used to go to a movie, or sit around in his hotel room with a bottle of bootleg booze. We both had high regard for the humor of P. G. Wodehouse, the English humorist, and would sit by the hour taking turns reading chapters of the golf stories out loud until we cried from laughing.

We'd get the urge to go on the town to hear the current bands. **Bix**'s appearance anywhere created a stir. Every musician in town knew him (yet he rarely remembered them and never by name).

One time we went out as a foursome and **Bix**'s blind date was Ruby Keeler whom he subsequently dated.

Ruby was then appearing in a Broadway production of "Bye, Bye, Bonnie" which opened at the Ritz Theatre on January 13. She received sixteenth billing, as "Ruby". Miss Keeler appeared in the second act and was featured in two numbers: tap dance number (tune not identified) on her own; and with Laine Blaire on **Tampico Tap**. The program referred to Ruby Keeler as "A Texas Guinan protégé. Danced in El Fey, '300' and Silver Slipper night clubs." Kitty Lang Good (widow of Eddie Lang) is certain Ruby was not at the Silver Slipper the night **Bix** filled in for Red Nichols, Oct. 5, 1926.

Jan. 29 (Sat)—*Graystone Topics* (issue #3) reported the Fletcher Henderson Orchestra at the Graystone Ballroom, starting Jan. 25.

Jan. 31 (Mon)—New York. Victor Talking Machine Company.
Nat Shilkret, Recording Director.
Time: 1:45 p.m.—5:20 p.m.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Doc Ryker, Frank Trumbauer, Jimmy Dorsey (rds); Paul Mertz (p); Howdy Quicksell (bj); Joe Venuti (vn); Steve Brown (sb); Chauncey Morehouse (d).

BVE 37583 **I'm Gonna Meet My Sweetie Now** (Davis-Greer-arr. Challis)
Instrumental
Sales: 179,929 (Vic 20675)

BVE 37583-1 Destroyed
BVE 37583-2 78 rpm: Vic 20675 (Released: Dec. 8, 1927)
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
BVE 37583-3 Hold 30 days

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78 rpm: Vic 25354 (Released: July 1, 1936)
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
Soloists: **Intro** Farrar (4); **C2** Tram (16); Rank (8); **Bix** & ensemble (8); **Verse** Dorsey, (bar: 16); **C3** Venuti (16 + 8), Willcox (8); **C4 Bix**, Dorsey & ensemble (16 + 8), Dorsey, (cl: 8); **Coda** Dorsey, (cl: 4).

The band got a break with this swinging instrumental and upbeat arrangement, proabably because Nat Shilkret rather than Eddie King supervised the date. Unhampered by a substandard vocalist, the players light into the Challis chart con brio. Jimmy Dorsey dolls up the verse with his agile baritone; and Steve Brown provides plenty of irresistible bounce for Venuti's solo. No **Bix** solo, but the ensemble passages benefit from his presence.

BVE 37584 **HOOSIER SWEETHEART** (Goodwin-Ash-Baskette-arr. Challis)
Vocal: Ray Muerer
Sales: 110,995 (Vic 20471)

BVE 37584-1 Hold conditional. Unissued
BVE 37584-2 78 rpm: Vic 20471 (Released: March 18, 1927)
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
BVE 37584-3 Destroyed
BVE 37584-4 Destroyed
Soloists: **C1** Willcox (16 + 8); **Verse Bix** (4 + 2); **C3** Tram (16 + 8); **C4 Bix** & ensemble (16), Rank (8), Dorsey & ensemble (8).

A classic example of how Bill Challis could improve a mediocre song hobbled with a sad-sack vocalist (**C2**). A curious sotte-voce introduction leads to fine cantabile ensemble passages, with some noteworthy solos added for good measure. On the last chorus, **Bix**, Rank, Dorsey and Brown light a much-needed fire under the **HOOSIER SWEETHEART**.

Stanley "Doc" Ryker (6/18/75):

The **Bix** chorus was ad-lib. He was sitting behind me and I suggested he use the musician's call in his solo. [This is a five note, downward sloping phrase understood by musicians of that time to mean, "Oh, you horse's ass" or "You're a horse's ass!"]

Jimmy Dorsey left the band: Danny Polo (tsx/cl), replaced him.

Feb. 1 (Tue)—New York. Victor Talking Machine Company.
Nat Shilkret, Recording Director.
Time: 1:45 p.m.—5:00 p.m.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Doc Ryker, Frank Trumbauer, Danny Polo (rds); Paul Mertz (p); Howdy Quicksell (bj); Joe Venuti, Eddy Sheasby (vn); Steve Brown (sb); Chauncey Morehouse (d); Eddie Lang (g) on 37586 only.

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BVE 37586 **Look At The World And Smile** (Caldwell-Hubbell-arr. Sheasby)
Instrumental
Sales: 64,748 (Vic 20472)

BVE 37586-1 Destroyed. Issued from test pressing
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2

BVE 37586-2 78 rpm: Vic 20472 (Released: March 18, 1927)
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2

BVE 37586-3 Hold 30 days. Issued from test pressing
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2

BVE 37586-4 Destroyed
Soloists: **C2** Willcox, with Venuti & Sheasby, obbligato (16 + 8), **C3** Venuti & Lang (16); **Bix** & ensemble (16).

In addition to the solos, this number offers several orchestral highlights: the **introduction** (8); the **transition** passages from **C1** to the **verse** (6), and from **C2** to **C3** (14); the swinging final chorus; and the **coda** (4).

BVE 37587 **My Pretty Girl** (Fulcher-arr. Murray-Riskin-Challis-Dorsey from stock orchestration)
Instrumental
Sales: 38,869 (Vic 20588)

BVE 37587-1 78 RPM: Vic 20588 (Released: May 1927)
Vic 25283 (Released: April 8, 1936)
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2

BVE 37587-2 Hold 30 days
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
Soloists: **C1** Polo, with Willcox playing the melody (32); **break** Tram (2); **C2 Bix** & tps & superb Steve Brown slap-bass (32); **break** Rank (2); **C3** Venuti (8 + 8); **C4** Tram (8) and more great Steve Brown propulsive slap-bass rhythm.

The band called this piece, much more appropriately, **My Pretty Girl Stomp.** Don Murray reworked Frank Skinner's 1926 stock arrangement; Bill Challis added instrumental material; Irving Riskin turned a **Bix** solo into an ensemble chorus for cornet and two trumpets; and Jimmy Dorsey wrote the unorthodox coda, with **Bix** faking harmony to a trombone lead, and the band ending this gem on three abrupt chords. In short, a memorable recording of one of the Goldkette band's renowned up-tempo flag-wavers, and a glimpse of this great band at its best.

BVE 37588 **Stampede** (Henderson-arr. Don Redman)
Instrumental

BVE 37588-1 Hold Conditional. Unissued

World Radio History

BVE 37588-2 Hold Conditional. Unissued
Soloists: **Bix**, Trumbauer, Rank, **Bix**.

This instrumental, reputedly written by Fats Waller but credited to Fletcher Henderson, was arranged by Don Redman and recorded by Henderson in May 1926. The Goldkette band may have acquired the arrangement in exchange for one of Bill Challis's.

In 1996, Bertelsmann Music Group (formerly Victor Records) officials did an extensive search for information on **STAMPEDE**, but nothing was found.

Paul Mertz (6/29/73):

I don't know if the band had a "freer hand" selecting tunes after King was out of the picture. The only semblance of that on the trip I made, was the way we came to record **MY PRETTY GIRL**. Observing the ovations of exciting up-tempo numbers of this type received at Roseland Ballroom, Victor wished to experiment in sales-value.

As the last entry on one of the sessions, we were asked to select several numbers from our book. We played them without further ado. I didn't know whether we were making test waxes or actual takes. These numbers were **MY PRETTY GIRL**, **STAMPEDE**, **HURRICANE** and possibly **I FOUND A NEW BABY**. You can imagine my disappointment when my own **HURRICANE** didn't make it.

I received $30 per side for recording; I don't recall if everybody received the same amount.

Every so often, someone will "discover" the February 2, 1927 issue of *Orchestra World,* which mentioned the Goldkette Victor Orchestra having been engaged by Vitaphone for a recording session.

Jean Goldkette denied this story, (11/1/59):

I felt it was a story planted by a publicist. We did not record for Vitaphone because I was an "exclusive" Victor Recording Artist.

Paul Mertz is in total agreement with Jean about not making Vitaphone Recordings.

Feb. 3 (Thu)—New York. Victor Talking Machine Company.
Nat Shilkret, Recording Director.
Time: 1:45 p.m.—5:00 p.m.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Doc Ryker, Frank Trumbauer, Danny Polo (rds); Paul Mertz (p); Howdy Quicksell (bj); Eddie Lang (g); Joe Venuti (vn); Steve Brown (sb); Chauncey Morehouse (d).

BVE 37738 **A LANE IN SPAIN** (Lewis-Lombardo-arr. Challis)
Vocal: The Revelers-James Melton (1st tenor), Lewis James (2nd tenor), Elliot Shaw (baritone), Wilfred Glenn (bass)
Sales: 70,349 (Vic 20491)

BVE 37738-1 Hold 30 days. Issued from test pressing
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2

World Radio History

BVE 37738-2 Destroyed
BVE 37738-3 78 rpm: Vic 20491 (Released: April 8, 1927)
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
Soloists: **Intro** Farrar (4); **C1** Ryker (8); **Trans** Farrar & ensemble (6); **C2** Willcox (16 + 8); **Trans** (from vocal) Lang (4); **C4** Venuti (16), Farrar (8); **Coda** Polo (6).

Challis weaves the rhythm of the tango in and out without overdoing it, and without deploying tambourines and castanets. Venuti plays hot pizzicato on his solo, a rare if not unique example of this technique in 1920s jazz. The Revelers' mellow blend of voices serves the melody well. **Bix** again energizes the band, particularly on the last part of the fourth chorus.

BVE 37599 **SUNNY DISPOSISH** (Gershwin-Charig-arr. Murray)
Vocal: The Revelers-James Melton (1st tenor), Lewis James (2nd tenor), Elliott Shaw (baritone), Wilfred Glenn (bass)
Sales: 31,328 (Vic 20493)

BVE 37599-1 Destroyed
BVE 37599-2 Hold 30 days
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
BVE 37599-3 78 rpm: Vic 20493 (Released: April 29, 1927)
LP: Sunbeam LP, vol 3-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 2
Soloists: **C2** Lang, accomp. vocal (32); **Trans** Polo & ensemble (10); **C3** Farrar (8 + 8).

An inspired arrangement by Don Murray of a 1926 show tune ("Americana") that evokes the F. Scott Fitzgerald "flaming youth" spirit of the 1920s. Of special interest are: the sound of the Goldkette band at the top of its form; Lang's accompaniment of The Revelers, ace male vocal quartet of the 1920s and 1930s, (on take 2, Lang stops playing at the vocal interpolation "..I'm on my way"; on take 3, he continues playing); and the band's dramatic modulation from the vocal to the last chorus. **SUNNY DISPOSISH** and the Goldkette band had the distinction of being mentioned in John O'Hara's first novel, *Appointment in Samarra.*

Feb. 4 (Fri)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Frank Trumbauer (C-m); Jimmy Dorsey (cl/asx); Bill Rank (tb); Paul Mertz (p); Howdy Quicksell (bj); Chauncey Morehouse (d).

W 80391 **TRUMBOLOGY** (Trumbauer-arr. Paul Mertz)
Instrumental

W 80391-A Rejected
W 80391-B Rejected
W 80391-C 78 rpm: OK 40871
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3.

World Radio History

A controversial side, given a bum rap by captious critics because a few measures are given over to a bravura display of double tonguing a lá Rudy Wiedoeft. For the most part, it's a pleasing, carefree tune on which Trumbauer solos in his characteristic lyrical style with subtle jazz inflections. **Bix** sets the stage with an exciting four-bar intro. On the last chorus, **Bix** plays a countermelody to Tram's lead, enhanced with two hot breaks. Breaks by Bill Rank and Paul Mertz also add spice to the arrangement.

Doc Ryker (asx) added on 80392 and 80393.

W 80392 — **Clarinet Marmalade** (Shields-Ragas)
Instrumental

W 80392-A — 78 rpm: OK 40772
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
W 80392-B — Rejected
W 80392-C — Rejected
Soloists: **Bix** (16 and in all ensemble parts, including verse 1), Rank (16), Mertz (16), Tram (16), Dorsey (16).

An up-tempo ODJB classic, worked out and woodshedded in St. Louis by Trumbauer's Arcadia Ballroom band; arranged for the Goldkette band by Bill Challis; and recorded by Tram's smaller group. Inarguably, a superb, high-spirited performance—but one that prompts a tinge of regret that the big band, with Steve Brown swinging the rhythm, didn't record it. **Bix** lights into the music from the start, fires up the ensemble and plays a blazing 16-bar solo. Bill Rank, Paul Mertz, Tram and Jimmy Dorsey (cl) also solo on this prime example of jazz at its best.

W 80393 — **Singin' The Blues** (Robinson-Conrad)
Instrumental

W 80393-A — Rejected
W 80393-B — 78 rpm: OK 40772
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
W 80393-C — Rejected
Soloists: Tram (32), **Bix** (32); Eddie Lang provides an exemplary accompaniment that is part obbligato and part rhythm section.

Probably the best known of all **Bix**'s recordings. Tram and **Bix** transform this fine 1920 song, improvising new and remarkable melodies over the original harmonic progression. Eddie Lang's exemplary accompaniment serves in part as a rhythm section and in part as a contrapuntal voice supporting and enhancing the solos. On the release of the last chorus, Jimmy Dorsey's wistful clarinet has a curious fading quality, but **Bix** and the ensemble come back for a strong, satisfying finale.

Paul Mertz (I-6/29/73):

Regarding: **Trumbology**. I made a complete score from Trumbauer's melody lead.

Regarding: **Clarinet Marmalade**. The arrangment did not have a piano part but the tune had already been routined. Fud Livingston is said to have written a few modulations to it. Frank's band had played this tune in St. Louis. [Bill Challis confirmed he did a little work on this arrangement, using mostly Tram's ideas].

World Radio History

Regarding: **Singin' The Blues**. On the "A" take, everyone wanted to take a solo, so that the cutting needle ran out of grooves before they were half way through the tune. Except for the introduction, there is no ensemble arrangement. The number consisted of only **Bix** and Tram's solos to the rhythm section accompaniment (embellished with Eddie Lang's touches) and a bit of jamming toward the end of the number.

The Goldkette band had an arrangement of the tune, which Irving Riskin organized from the various ideas of other individual contributors besides himself. That arrangement (with the possible exception of the introduction) did not figure in the Trumbauer OKeh recording.

Richardson Turner (2/13/64):

Frank Trumbauer once told me after he had taken an ad-lib chorus, which he thought was inspired, **Bix** followed with one that made Frank want to throw his C-Melody away.

Bix's chorus on **Singin' The Blues** was a great one. They made three takes of it at the date and every chorus of **Bix**'s was different. He simply did not know what someone meant when they reminded him of some chorus he'd taken on a record. He wasn't that kind of a musician which is the whole point. It had to be different and better every time. **Bix** would close his eyes and the tortured sounds would pour out from "out of this world."

Feb. 6 (Sun)—The Goldkette Band closed at Roseland.

Paul Mertz shared his fondest memories of the Roseland engagement (6/29/73):

On this trip the band made more released recordings than the total of all the rest of the **Bix**-Tram-Goldkette era . . . My making the first Trumbauer Okeh session . . . My meeting Fletcher Henderson, whose band alternated with us at Roseland . . . **Bix**, Red Nichols and I tossing off a few at the bar or speakeasy in the Roseland building (the Goldkette gang used to duck down the fire escape stairs to the joint while the Henderson Band was spelling us) . . . Fred Waring coming to re-affirm my commitment made some months prior, to join his band when I finished the run and set the date to join him . . . Lennie Hayton sitting in as a possible replacement for me (among other pianists) . . . Oscar Levant, after hours at the Kentucky Club, just returned from a sojourn in Europe . . . He played an impromptu recital of Debussy and Ravel music for a group of us "Goldketters".

Feb. 7 (Mon)—The Goldkette Band opened a three-day stand at Cook's Butterfly Ballroom in Springfield, Massachusetts.

Bix's **Davenport Blues** copyrighted in the name of Robbins-Engel, Inc., under number E658002. Copyright subsequently renewed under R125432 (February 8, 1954) by Charles Burnette Beiderbecke and Mary Louise Shoemaker.

Feb. 8 (Tue)—Dan Murphy and his Musical Skippers replaced the Fletcher Henderson Band at the Graystone.

Feb. 9 (Wed)—The Goldkette Band closed at Cook's Butterfly Ballroom.

Despite the great memories, there were also disappointments. Paul Mertz (6/29/73):

A couple of let-downs: Don Murray becoming seriously ill and not playing a note during our tour. Another let-down: the flop we made in Springfield playing against McEnelly's straight-type band, the local favorites. Our bandstand was ringed by a smaller part of the patrons who appreciated us to the ovation level.

World Radio History

Feb. 11 (Fri)—The Goldkette Band returned to Detroit; then went to Ann Arbor to play the University of Michigan "J-Hop" opposite the Fletcher Henderson and the Guy Lombardo bands.

Feb. 12 (Sat)—The Goldkette Band broadcast from the Graystone, 9-10 p.m. over WJR. Paul Mertz (p) left to join Fred Waring; he was replaced temporarily by Marlin Skiles. Don Murray was still ill. The Band alternated with Dan Murphy and his Musical Skippers until Feb. 27. Continuous music. *Graystone Topics* (issue #4) was given to the Graystone patrons.

Marlin Skiles (6/22/59):

Bix was a mild mannered person and although somewhat negligent as to dress and habits, he always impressed me with his latent creative ability, witness **In A Mist**. There was an old upright piano in the dressing rooms at the Graystone in Detroit. During the orchestra intermissions **Bix** was constantly experimenting with this unfinished piece of music. It was later transcribed by Bill Challis.

It was common at the finish of the night's work to have the band leave the stand with **Bix** still sitting in his chair eating popcorn. And, of course, the frequent loss of that pivot tooth. It seemed he spent a lot of time crawling on the floor looking for it.

After the band finished at night, the 5 brass players would congregate in the dressing rooms and take great pleasure in blaring out **Stars And Stripes Forever** with each instrument playing one half tone lower than the other. A more cacaphonous sound I don't think I've ever heard.

I did some arranging, none for recordings. I was always startled at how quickly **Bix** would master the third trumpet part. He was not a music reader, but it would take only 3 or 4 rehearsals, during which time he would sort of feel his way through the part, until he would be playing right along with the rest of the section much as if he were able to read.

Feb. 16 (Wed)—The Goldkette Band played for the Chuck-a-Luck Party at the Graystone.

Feb. 17 (Thu)—The Goldkette Band continued weekly WJR broadcasts, but **Bix** was in New York. The ledgers of Hans Bach, brother of instrument maker Vincent Bach, showed that **Bix** picked up a Bach Stradivarius model cornet, number 616, medium large bore, with bell number 101, personally tested by Victor Bach, at Han's music store on West 48th Street. **Bix** also ordered an additional cornet, which was later sent to him in Detroit. This instrument, personally tested by Vincent Bach, was number 620, gold-plated, with bell number 106. Also medium large bore. **Bix** used a Bach number seven mouthpiece with each instrument. Number 620 was for many years in the possession of **Bix**'s sister, Mary Louise Shoemaker. In later years, this cornet (number 620) was sold to Robert and Eva Christiansen, with the understanding they would turn it over to the Putnam Museum in Davenport during July 1997. As of January 1998, the whereabouts of Bach number 616 remained unknown.

Vincent Bach (8/3/59):

These instruments were regular standard instruments and not especially made to order. If there was any improvement by making the instruments longer we certainly would make such improvements for everybody and not just for our good friends. I also want to state that instruments were not presented to any artists but he purchased them and, as I remember, he bought just those two instruments. If anyone wants a cornet of exactly the same design as the ones **Bix** used, he could ask for a large bore cornet like the serial number 616 which had a #101 bell, and cornet with the serial number 620 had also a large valve bore, but our #106

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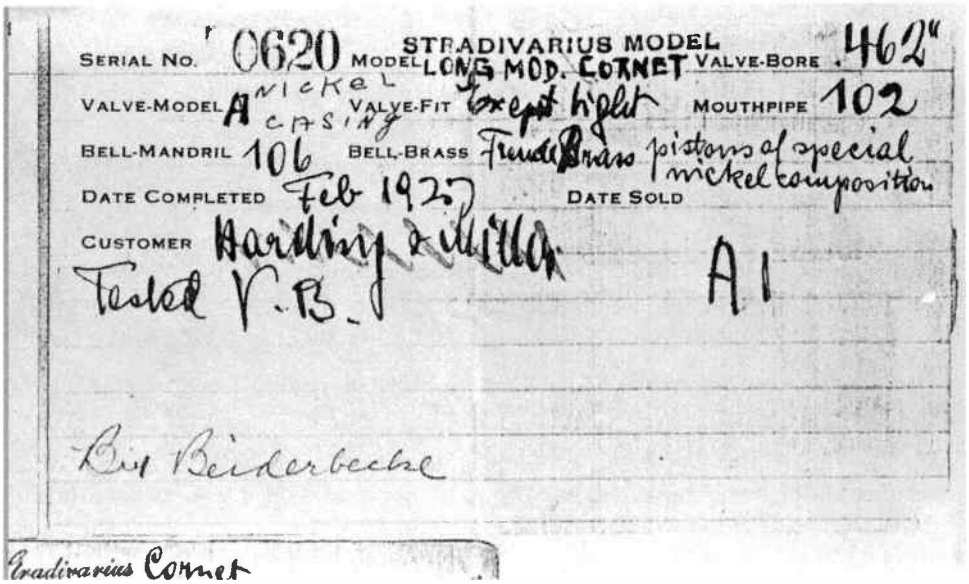
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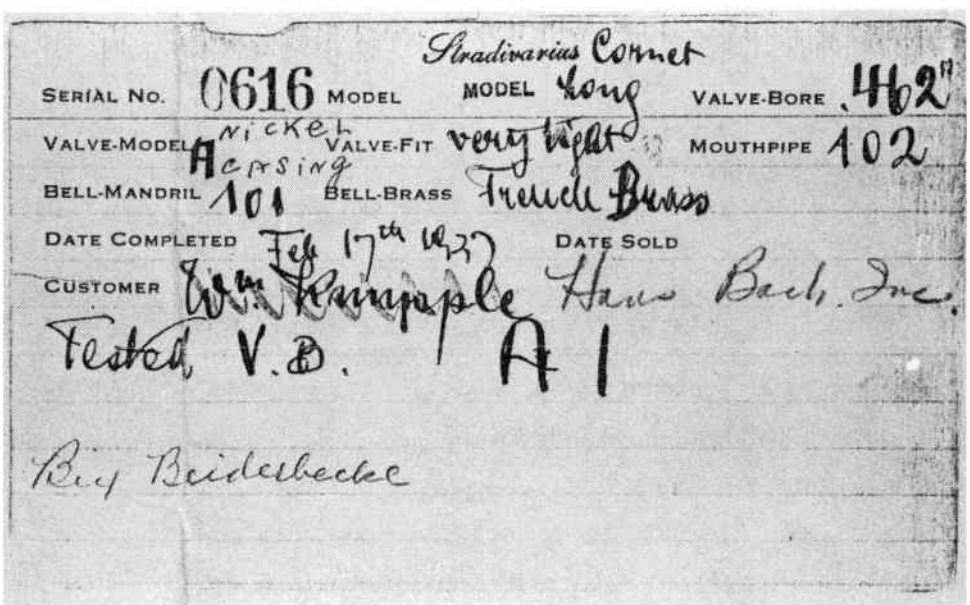
VALVE-MODEL A nickel casing VALVE-FIT Except light MOUTHPIPE 102
BELL-MANDRIL 106 BELL-BRASS French Brass pistons of special nickel composition
DATE COMPLETED Feb 1927 DATE SOLD
CUSTOMER Harding & Miller
Tested V.B. A1
Bix Beiderbecke
Stradivarius Cornet

File card from the Vincent Bach Corp. on Stradivarius Model Cornet #620.
(Courtesy Vincent Bach).


Stradivarius Cornet
SERIAL NO. 0616 MODEL MODEL Long VALVE-BORE .462"
VALVE-MODEL A nickel casing VALVE-FIT very light MOUTHPIPE 102
BELL-MANDRIL 101 BELL-BRASS French Brass
DATE COMPLETED Feb 17th 1927 DATE SOLD
CUSTOMER Wm Kempple Hans Bach, Inc.
Tested V.B. A1
Bix Beiderbecke

File card from the Vincent Bach Corp. on Stradivarius Model Cornet #616.
(Courtesy Vincent Bach).

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bell. We still can make either of these two instruments but I can assure you that our instruments are considerably improved over those made during 1927.

Feb. 20 (Sun)—*Graystone Topics* annnounced the closing date of Murphy's Skippers. Jean decided to hold them over until Feb. 27.

Feb. 22 (Tue)—The Goldkette Band provided dance music for the Bohemians (Musicians Club of Detroit) program at the Grand Ballroom of the Book-Cadillac Hotel starting at 6:30 p.m. Jean Goldkette, a club member, was chairman of the ballroom music committee. The Goldkette Band returned to the Graystone Ballroom in time for the planned Washington's Birthday Party and continuous dancing. Management promised "Real Washington Souvenirs" to the patrons.

Feb. 23 (Wed)—The Goldkette Band and Musical Hodge Podge Night at the Graystone.

Feb. 24 (Thu)—The Goldkette Band continued weekly WJR broadcasts. About this time, Don Murray returned, but Danny Polo remained for a short time, bringing the reed section to four and allowing Trumbauer more time to front the band. Chris Fletcher (vn) and Ernest "Red" Ingle (vn/rds), added temporarily.

Feb. 27 (Sun)—Murphy's Skippers' Finale at the Graystone Ballroom.

February & March—The Goldkette Band played every night but Mondays at the Graystone Ballroom.

March 5 (Sat)—*Graystone Topics* (issue #5) given to the patrons at the Graystone Ballroom.

March 9 (Wed)—Graystone Ballroom "Big Candy Party". MacDiarmid's candy was given to all those attending.

March 10, 1927 (Thu)—**Bix** celebrated his 24th birthday.

March 16 (Wed)—Graystone Ballroom hilariously funny "Old Fashioned Country School House Spelling Bee."

March 17 (Thu)—The Goldkette Band played the St. Patrick's Dance at the Graystone Ballroom.

Late March—Frank Trumbauer requested relief from what he felt was an overload: playing sectional work and leading the band. Eddy Sheasby (vn/arr) was placed in charge. Danny Polo, Chris Fletcher, and "Red" Ingle departed. Irving Riskin (p) returned, replacing Marlin Skiles.

The Goldkette Band continued at the Graystone.

March 26 (Sat)—*Graystone Topics* (issue #6) was given to the patrons.

March 30 (Wed)—Graystone Ballroom "Lucky Horseshoe Dance."

April 1 (Fri)—April Fool's Dance at the Graystone.

April 6 (Wed)—Graystone Ballroom Annual Spring Festival. Paper umbrellas, not guaranteed to shed water, were given out because of the afternoon rain. In addition to the umbrellas, prizes were awarded.

April 7 (Thu)—The final WJR Goldkette Band broadcast from the Graystone, 9-10 p.m.

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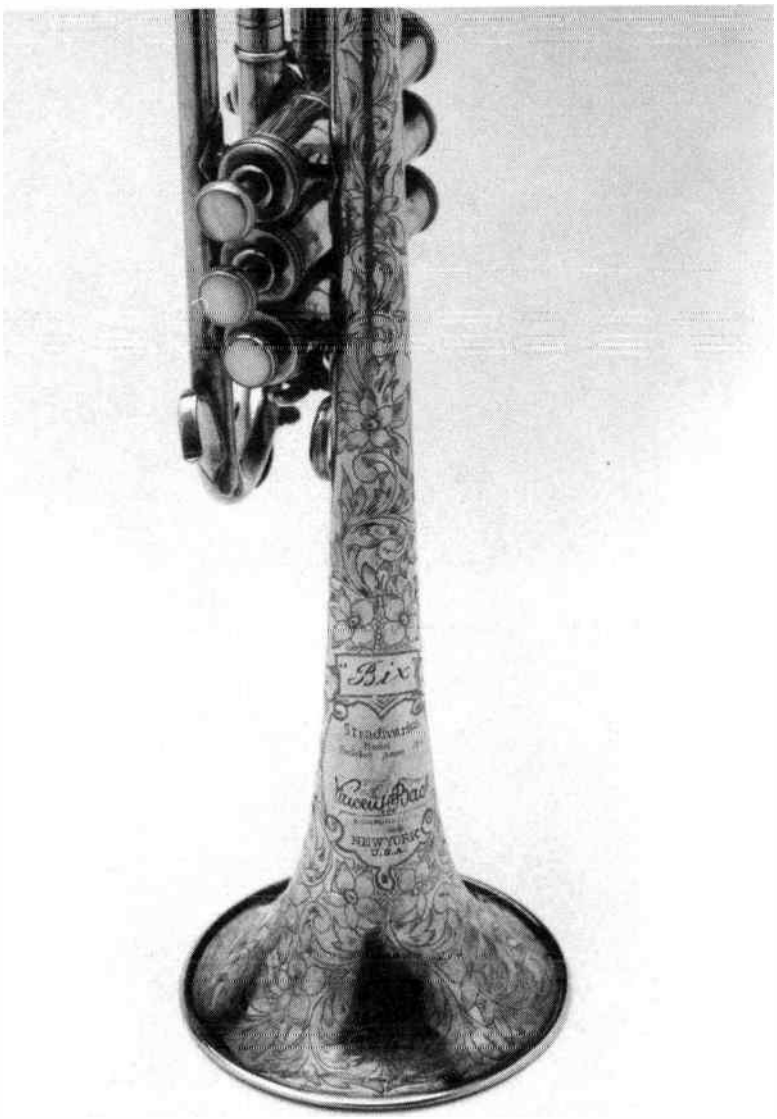

*Bell of the Stradivarius Model Cornet #620 showing **Bix**'s name inscribed. (Courtesy Bob Christiansen. Rod Johnson, photographer).*

April 8 (Fri)—In addition to the Goldkette Band, Fred Hamm and his Radio Orchestra, Chicago, played for the Graystone dancers.

April 10 (Sun)—The Goldkette Band's farewell performance at the Graystone. Jean played **RHAPSODY IN BLUE** with the band.

April 12 (Tue)—McKinney's Cotton Pickers Orchestra appeared for two weeks at the Graystone.

The band's itinerary was provided by Helen Willcox. During this time, she was home in Cortland, New York. Spiegle wrote to her daily and she kept those let-

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*The Jean Goldkette Orchestra at the Graystone Ballroom, Detroit. Photo is a composite. Apparently the heads were imposed upon the bodies. According to photographer Linda Thuringer, this was a common practice to get the best quality photos. (L-R) (front) Don Murray, Danny Polo, Stan Ryker, Chris Fletcher, Jack McCay, Howdy Quicksell. (second row) Spiegle Willcox, Bill Rank, **Bix**, Ray Lodwig, Fred Farrar, Marlin Skiles, Frank Trumbauer. (back) Steve Brown, Chauncey Morehouse. (Courtesy Marlin Skiles).*

*The Jean Goldkette Orchestra on tour. (L-R) (seated) Don Murray, Frank Trumbauer, Ray Lodwig, Bill Rank, **Bix**, Chauncey Morehouse, Eddy Sheasby. (standing) unknown, Fred Farrar, Howdy Quicksell, Steve Brown, Irving Riskin, Spiegle Willcox, unknown, Steve Brown. (Courtesy Steve Brown).*

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Photo of the stage the band was on in the previous close-up. (Courtesy Thomas S. Pletcher).

ters. She has graciously made them available to the authors. Many of the dates and places are from that source.

April 13 (Wed)—The Goldkette Band on the road. In Dayton, Ohio, for the General Motors Convention.

April 15 (Fri)—At the Greystone Dance Hall, 120 West 4th Street. (Note different spelling of "Greystone" in Dayton, vs. "Graystone" in Detroit.)

April 16 (Sat)—Another date at the Greystone in Dayton. *Graystone Topics* (issue #7) was given to the patrons at the Graystone Ballroom, Detroit.

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April 17 (Sun)—Easter. the Band was in Columbus, Ohio, at the Valley Dale Ballroom, 1590 Sunbury Road.

April 18 (Mon)—The Band was in Columbus, Ohio, at the Hannah Neil Charity Ball held in the Neil Home. They broadcast from the Neil Home over WAIU at 11 p.m.

April 21 (Thu)—The Band was at the Rose Polytechnic Institute Junior Prom in Terre Haute, Indiana.

April 22 (Fri)—The Band was at the Indiana University Junior Prom in Bloomington, Indiana.

April 23 (Sat)—*The Indiana Daily Student* (page 12): "Jean Goldkette and His Victor Orchestra are gone on their Eastern trip, but the 900 students who were there will not forget Jean and his exotic music until a better band comes along. **Bix Beiderbecke** and Frank Trumbauer, who played at the Prom last year, were with the band."

April 25 (Mon)—Dave Harman and his Greater Orchestra replaced McKinney's Cotton Pickers at the Graystone.

April 29 (Fri)—The Band was at the Penn State Prom in State College, Pennsylvania.

Bill Rank (4/20/59):

> Don Murray and Howdy Quicksell bought roller skates and skated all around the campus. There were two bands there, and the other was Jan Garber. I'm pretty sure because "Goldie" [Harry Goldfield], the trumpet player, who later came with Whiteman, was then with Garber.

April 30 (Sat)—The Band played at Bach's Natatorium, 134 North 5th Street, in Reading, Pennsylvania.

May 2 (Mon)—A repeat dance at Bach's Natatorium.

May 4 (Wed)—The Band played in Chambersburg, Pennsylvania. Whereabouts unknown.

May 5 (Thu)—The Band played in Allentown, Pennsylvania. The Band spent the day rehearsing **Slow River** for the next day's recording date.

May 6 (Fri)—Camden, New Jersey.
Victor Talking Machine Company (studio #3).
Eddy Sheasby, Recording Director.
Time: 11:30 a.m.—5:00 p.m.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Doc Ryker, Frank Trumbauer, Don Murray (rds); Irving Riskin (p); Howdy Quicksell (bj); Steve Brown (sb); Chauncey Morehouse (d).

BVE 38607 **Slow River** (Myers-Schwab-arr. Challis)
Instrumental
Sales: Unknown on either 78 rpm issue

World Radio History

BVE 38607-1 Destroyed
BVE 38607-2 Hold indefinitely
78 rpm: Vic 25354 (Released: July 1, 1936)
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
BVE 38607-3 Destroyed
BVE 38607-4 78 rpm: Vic 20926 (Released: October 28, 1927)
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
Soloists: **C2 Bix** (8); **C3** Trumbauer (16 + 6); **C4 Bix** (16 in ensembles); Willcox (8); **Bix** (6 in ensemble).

A good tune, a fine Bill Challis arrangement, impeccable ensemble work, excellent solos by **Bix** and Tram, and, on the last chorus, Spiegle Willcox's poignant statement of the melody and Steve Brown's bouncing rhythm all make for a great Goldkette recording. On Take (-2), not issued until 1936, **Bix** improvises over the ensemble in the first half of the last chorus. On Take (-4), issued in 1927, he sticks mainly to the chart—another instance, it would appear, of Victor's dead hand prevailing, at least temporarily.

May 6 (Fri)—The Band played the Ivy Ball at the University of Pennsylvania 11 p.m.-6 a.m. Alternating orchestra, Vincent Lopez. This renowned dance was broadcast from the school's newly erected gymnasium, the Palestra. The building was still in constant use as of January 1998.

May 7-8 (Sat-Sun)—The Band was in Scranton, Pennsylvania. Whereabouts unknown.

May 9 (Mon)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Bill Rank (tb); Frank Trumbauer (C-m); Don Murray (cl/tsx); Doc Ryker (asx); Irving Riskin (p); Eddie Lang (g); Chauncey Morehouse (d).

W 81071 **Ostrich Walk** (LaRocca-Shields-arr. Challis)
Instrumental

W 81071-A Rejected
W 81071-B 78 rpm: OK 40822
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
Soloists: **Bix** (16); Rank (16).

Jazz with flair and fire that generates irresistible momentum and has only one flaw: the absence of Steve Brown's string bass. Featured are rousing 16-bar solos by **Bix** and the underrated Bill Rank, superb **Bix**-led ensemble passages with inspired dynamics, and hot breaks galore, which would have pleased Jelly Roll Morton, for whom breaks were the essence of jazz.

W 81072 **Riverboat Shuffle** (Carmichael-Voynow-Mills-arr. Challis)
Instrumental

World Radio History

W 81072-A Rejected
W 81072-B 78 rpm: OK 40822
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
Soloists: **Bix** (30); Murray (30).

An ideal companion piece for **Ostrich Walk**. The heat that ignited the latter carried over to this side. Again the music is punctuated with a variety of hot breaks, and Eddie Lang's noteworthy guitar is prominently featured. **Bix** solos for 30 remarkable measures; and Don Murray in another 30 lays down a barrage of devil-may-care, Chicago-style clarinet. This was Hoagy Carmichael's first published composition and the second time around for **Bix**, who played it well but not nearly so adventurously on the Wolverines' 1924 Gennett recording.

The arrangement of **Ostrich Walk** was made in Detroit. **Bix** and Bill Challis went to one of Jean Goldkette's Schools of Music to pick out some tunes to record on this trip. The opening chorus of accented notes were produced by **Bix** "one-fingering" the piano. Bill took it down note for note. Bill Rank listed his solo on this tune as his favorite among the Trumbauer recordings.

Riverboat Shuffle according to Challis, was just a "sketched arrangement". A bare-bones chart but adequate in that it gave the musicians something to follow.

May 9 (Mon)—The Goldkette Band played at the Ritz Ballroom in Bridgeport, Connecticut.

May 13 (Fri)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Bill Rank (tb); Frank Trumbauer (C-m); Don Murray (cl/bar); Doc Ryker (asx); Irving Riskin (p); Eddie Lang (g); Chauncey Morehouse (d).

W 81083 **I'm Coming Virginia** (Heywood-arr. Riskin)
Instrumental

W 81083-A Rejected W 81083-B 78 rpm: OK 40843
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
Soloists: **Bix** (2 choruses); **Verse** Tram; Lang (accomp. and transitional passages).

After the first ensemble chorus, the orchestra provides unobtrusive backing as **Bix**, Tram and Eddie Lang embellish this fine Donald Heywood song with elegant variations. **Bix** dominates, soloing on two choruses in tandem, while Tram improvises tastefully on the verse without straying too far from the melody. Throughout, Eddie Lang plays fine supporting rhythm (assisted by Chauncey Morehouse on cymbal) and, where fills are needed, adds felicitous countermelodies. In a (previously misquoted) succinct critique by Gunther Schuller, "His crowning achievements were the supberbly timed, relaxed, mellifluous solos on **Singin' The Blues** and **I'm Coming, Virginia**. Here is the essential

World Radio History

Bix, unspectacular, poignant, with a touch of reserve and sadness shining through." Gunther Schuller is an American composer, conductor and musical scholar.

W 81084 **WAY DOWN YONDER IN NEW ORLEANS**
(Creamer-Layton-arr. Murray)
Instrumental

W 81084-A Rejected
W 81084-B 78 rpm: OK 40843
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
Soloists: **C1 Bix** & ensemble; **C2** Tram (20 + 3); **C3 Bix** (28); **Coda** Murray (4).

A jazz standard from 1922 (music by Turner Layton, the Black pianist and composer of **AFTER YOU'VE GONE**), played at a moderate tempo, good for improvising (Mm: ¼ note = about 120). Vintage **Bix** and Tram solos, with strong Lang rhythmic support, and in the finale a spectacular flare by the ensemble with **Bix** on top—followed, just before the end, by a lyrical 4-bar elegiac interlude by Don Murray.

Same Session.

TRAM, **BIX** and LANG

Frank Trumbauer (C-m); **Bix** (p/c); Eddie Lang (g).

W 81085 **FOR NO REASON AT ALL IN C** (Brown-Clare)
Instrumental

W 81085-A Rejected
W 81085-B 78 rpm: OK 40871
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3

An early version of jazz chamber music that anticipated such examples of this genre as the 1933 Brunswick recording of **IN A MIST** by Red Norvo (mba), Benny Goodman (bcl), Dick McDonough (g), and Artie Bernstein (sb); the 1935 Benny Goodman trio, with Teddy Wilson and Gene Krupa; and, in 1937, Chick Webb and his Little Chicks, with the leader on drums.

Bix's two-fisted melodic and rhythmic piano accompaniment complements the eloquent solos of Tram and Lang. As lagniappe, **Bix** picks up his cornet for a two-bar break on the coda.

Irving Riskin (12/9/58):

I'M COMING VIRGINIA is my arrangement and I was very proud **Bix** used my ending for his solo. He used it as I had written it. I asked him to change it as he saw fit, but he said it was OK and played it as I wrote it.

We rehearsed **WAY DOWN YONDER IN NEW ORLEANS**, in New England, where we saw Hawthorne's Original "House of the Seven Gables" [Salem, Massachusetts].

FOR NO REASON AT ALL IN C is an improvisation of **I'D CLIMB THE HIGHEST MOUNTAIN** [which is adapted from Dvorak's **HUMORESQUE**].

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Trumbauer's band recorded in New York, then joined the Goldkette Band in Princeton. Goldkette's Band was scheduled to play at the Cloister Club, played instead for the Charter Club, at 79 Prospect.

May 14 (Sat)—The Goldkette Band again played for the Charter Club, canceling an engagement at the Cottage Club.

May 16 (Mon)—Earlier in the day, the Goldkette Band recorded for Victor in Camden, New Jersey and were in Philadelphia in the evening. Goldkette played for a dance at the Penn Athletic Club opposite the Roger Wolfe Kahn orchestra. According to Bill Rank, before the dance, the musicians went to Longo's restaurant in South Philadelphia for spaghetti. The waitress asked the musicians, dressed in their tuxedos, if they were musicians? "**No**", replied **Bix**, "**We're second story men**."

May 16 (Mon)—Camden, New Jersey.
Victor Talking Machine Company (studio 3).
Eddy Sheasby, Recording Director.
Time: 10:00 A.M.—12:00 P.M.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Doc Ryker, Frank Trumbauer, Don Murray (rds); Irving Riskin (p); Howdy Quicksell (bj); Eddie Lang (g); Steve Brown (sb); Joe Venuti (vn); Chauncey Morehouse (d).

BVE 38263 **Lily** (MacDonald-Warren-Broones-arr. Eddy Sheasby)
Instrumental

BVE 38263-1 Destroyed
BVE 38263-2 Destroyed
BVE 38263-3 Hold conditionally. Destroyed 11/11/27.
BVE 38263-4 Destroyed
Soloists: Unknown.

Lily was a song from the short-lived 1927 Broadway revue, "Rufus Lemaire's Affairs," [opened 3/28/27, and closed after 56 performances] in which Ted Lewis and his Orchestra appeared. Quite likely, this song could have been another dog and the rejection of its recording probably represents no great loss.

In 1996 the Bertelsmann Music Group (formerly Victor Records) did an extensive search for information on **Lily**, nothing was found.

Bix did not appear on the other title from this session.

BVE 38264 **In My Merry Oldsmobile** (Waltz) (Bryan-Edwards-arr. Eddy Sheasby)
Soloist: **Verse** Willcox (8).

This record is noteworthy for the unorthodox rhythm accents and the harmonic progression in the first half of the last chorus.

May 18 (Wed)—The Band played for the West Side Park dance in Berwick, Pennsylvania.

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Goldkette Band Members. (L-R) Frank Trumbauer, Chauncey Morehouse, Irving Riskin (head showing), Eddy Sheasby, Bill Rank. (Courtesy the Frank Trumbauer family).

May 20 (Fri)—The Band played for Cornell University's Spring Day Ball in Ithaca, New York.

May 21 (Sat)—The Band played at the Town Hall in Scranton, Pennsylvania.

May 22 (Sun)—The Band played in Harrisburg, Pennsylvania. The Band rehearsed at the State Restaurant for the next day's recording date.

May 23 (Mon)—Camden, New Jersey.
Victor Talking Machine Company (studio #3).
Eddy Sheasby, Recording Director.
Time: 9:30 a.m.—12:00 p.m.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Spiegle Willcox (tb); Doc Ryker, Frank Trumbauer, Don Murray (rds); Irving Riskin (p); Howdy Quicksell (bj); Steve Brown (sb); Eddy Sheasby (vn); Chauncey Morehouse (d).

BVE 38267	**Play It, Red** (Barris-arr. Eddy Sheasby) Instrumental
BVE 38267-1	Destroyed
BVE 38267-2	Destroyed
BVE 38267-3	Hold conditional. Unissued

Given the tight rein Victor kept on the Goldkette band, **Play It, Red** probably would have struck out after one playback. In 1996, Bertelesman Music Group

World Radio History

(formerly Victor Records) did a search for information on **Play It, Red**. Nothing was found.

Sheasby (vn) did not play on 38268.

BVE 38268	**In My Merry Oldsmobile** (Fox Trot) (Bryan-Edwards-arr. Challis) Vocal: Ray Lodwig, Howdy Quicksell, Doc Ryker Sales: See notation
BVE 38268-1	78 rpm: Victor Special LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 3
BVE 38268-2	Hold indefinitely LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 3
BVE 38268-3	Destroyed Soloists: **Verse**, Willcox (16), **C3 Bix** & ensemble (32).

A nifty arrangement in 4/4 time of the 1905 waltz hit by Vincent Bryan and composer-vaudevillian-producer, Gus Edwards. On the verse, Spiegle Willcox plays 16 measures of bel canto trombone, accompanied by rifflike figures by the saxes. Then follows a deadpan vocal sung by a trio from the band. The recording lights up as **Bix**'s cornet launches into a fiery counterpoint to the song's sedate melody, making this version one of the the merriest of merry Oldsmobiles.

The Victor Special sales-promotion recording of **In My Merry Oldsmobile** was commissioned by General Motors, Inc. for their 1927 Detroit Sales Convention. Private pressings were given out to the sales representatives.

May 23 (Mon)—After the morning recording date, the Goldkette Band played at Central Park Pavilion in Hershey, Pennsylvania. Spiegle Willcox (tb) left the band and was replaced by Lloyd Turner.

May 24 (Tue)—The Band played in Harrisburg, Pennsylvania. Whereabouts unknown.

May 25 (Wed)—The Band played in Chambersburg, Pennsylvania. Whereabouts unknown.

May 26 (Thu)—The Band played in Allentown, Pennsylvania. Whereabouts unknown.

May 27 (Fri)—The Band played in Philadelphia. Whereabouts unknown.

May 28 (Sat)—The Band had a day off in Scranton, Pennsylvania. Bill Rank returned to Toledo, Ohio to pick up "Red" Ingle and his wife.

Bill Rank (I-7/27/74):

I picked up Red Ingle and his wife in my 1922 Studebaker touring car. On our way to meet the band in Cincinnati, we had a mild accident as we traveled through Bowling Green, Ohio. The rear wheel came off, rolled down the street, and hit a house. People came running out of the house and thought for sure the end of the world had come. After an hour's delay, the tire was fixed and we continued on our way.

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May 29 (Sun)—Cincinnati, Ohio. *Cincinnati Enquirer*: "Goldkette Band opens at A. J. 'Toots' Marshall's Castle Farms." Ernest "Red" Ingle (tsx) and Chris Fletcher (vn/bj) were added for this engagement.

Irving Riskin (12/9/58):

When we played Cincinnati, we dropped in to hear a young band. Their arranger had a great ear and had copied down CLARINET MARMALADE note for note. When we heard it, we burst into laughter. Seems as if on the recording, Jimmy Dorsey had hit a few clinkers but they decided to let it pass. This young fellow copied our record, perfectly, including the clinkers.

June 10 (Fri)—The Goldkette Band originally set to close at Castle Farms, was held over by popular demand, according to the *Cincinnati Enquirer* (Sec. 3, p. 2).

June 25 (Sat)—*Cincinnati Enquirer's* last mention of the Goldkette Band's appearance at Castle Farms.

Bill Rank (4/20/59):

I remember a French act on the bill with us that couldn't speak English, and Eddy Sheasby left the stand after the show was over and chased them. He was going to fight all three of them because they ridiculed the band for not playing right for their act.

July 1 (Fri)—The last night at Castle Farms. The Goldkette Band headed for St. Louis. Chris Fletcher and "Red" Ingle returned to Detroit. Coon-Sanders Band replaced The Goldkette Band at Castle Farms.

July 1 (Fri)—*St. Louis Star:* "Starting Tomorrow, Saturday, for week of July 2—Stage and other attractions—Jean Goldkette and His Victor Orchestra—Song Novelty Presentation **AT SUNDOWN** with Don Albert's Orchestra; Edwin Snyder, Tenor, Jean Bronenhamp, Soprano; also Tom Terry's organologues, **I'LL ALWAYS REMEMBER YOU**." (Loew's State Theatre).

Jean Goldkette (11/1/59):

I will never forget our arrival in St. Louis for a week's engagement at Loew's Theatre. We arrived early for the rehearsal and discovered that Eddy Sheasby, who took charge of our big trunk with all our arrangements, had vanished without a trace. I could have fallen through the floor. St. Louis being Frank Trumbauer's home town, I asked Frank to front the band and fake a half dozen oldies and jazz favorites. Meanwhile I called Cleveland, Indianapolis, and the other cities on our tour and cancelled the entire tour. *Variety* called it "the greatest flop of the greatest band attraction."

Sheasby disappeared, it turned out, because he was trying to avoid a bitter ex-wife and the police.

Irving Riskin (7/6/62):

We were sure Eddy was trying to get away from paying alimony. And so he was.

July 2 (Sat)—The Band opened at Loew's State Theater, 713-719 Washington Avenue in St. Louis. *St. Louis Star*: "Jean Goldkette and His Victor Orchestra headline the stage program. His orchestra has proven so popular with the 'collegiate' younger set that it has been chosen to furnish the music at such schools as the University of Pennsylvania and Penn State."

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Bix at Castle Farms, Cincinnati. (Courtesy Don Ingle).

Bix and Ernest "Red" Ingle at Castle Farms, Cincinnati. (Courtesy Don Ingle).

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Ruth Shaffner and Rose Meyers bumped into **Bix** in the theatre's parking lot.

Ruth Shaffner (6/11/66):

My girl friend had offered to drive me home, and we were walking across the parking lot to her red convertible, which was parked in back of Loew's State Theatre. My heart flipped over. I nearly fainted. There was **Bix**! He was wearing a spotless white linen suit. Rose drove us to Grand and Olive, where **Bix** and I left her, and went to my apartment.

Irving Riskin (6/24/60):

We tried a few corny things. I came out once and sang badly. Chauncey shot me, I fell down, and I was dragged off stage. The manager came down at the end of our first show and told us no more "junk" and all of the corny stuff went out, but fast.

Bill Rank (4/20/59):

There was another bit of comedy by Don Murray on the break of **Tiger Rag.** Don brought a hot water bottle and held it up and hit it with a mallet. No sound, of course.

Irving Riskin (12/9/58):

Talking about Chauncey, in **Tiger Rag** he would take the two bar break in the middle of the last chorus. One night he decided to try something new in that spot. He found a gun [probably used by the theatre pianist as a prop for a western silent movie] and at the break spot, shot it off! We almost fell out of our seats.

Ruth didn't notice anything unusual. (6/11/66)

They could have shot off a cannon. I wouldn't have noticed. My eyes were only on **Bix**.

July 3 (Sun)—*St. Louis Globe-Democrat:* " . . . one of the greatest reputations ever built by a dance orchestra . . . The band is what is known among dancers as a 'hot' orchestra, but it also has the ability to play straight scores second to none in the country."

July 5 (Tue)—*St. Louis Star:* "Jean Goldkette's orchestra from Detroit is on the stage and shows plenty of jazz talent but registers too much starch."

July 8 (Fri)—The Goldkette Band closed at Loew's State. Their movements for the next month are uncertain, although they include an eventual return to Detroit. Normally the "season" at the Graystone Ballroom ended on May 30. The patrons were advised to frequent the Blue Lantern, Island Lake, 38 miles from Detroit, as the McKinney·Cotton Pickers were booked there for the summer. *Graystone Topics* mentioned that the Graystone Ballroom might remain open for a few more weeks. (Perhaps to accomodate the returning Goldkette Band?) None of the Detroit newspapers carried anything about the Graystone, probably because the Ballroom never advertised with them. They did mention that the Book-Cadillac Orchestra would continue at their hotel, and the Casa Loma Orchestra [formerly the Orange Blossom Orchestra] would appear at the Edgewater Park Ballroom on Seven Mile Road, one quarter mile from Grand River.

When the band returned to Detroit, Chris Fletcher was added. Eddy Sheasby, having resolved his alimony problem, returned as director. And, it must be assumed, with the band's library.

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Aug. 5 (Fri)—The Goldkette Band closed at the Graystone. **Bix** and Bill Challis had arranged with "Cork" O'Keefe to drive his car to Atlantic City. They planned to catch the ferry leaving for Buffalo and drive straight through to Atlantic City. **Bix** was delayed when he was allegedly set upon by thieves who beat and robbed him.

Bill Challis via Norman P. Gentieu (I-6/25/79):

I was to meet **Bix** at 4 o'clock in the afternoon, but he didn't show up. I either got in touch with him or he came down to the ferry dock. He told me what had happened to him, and he had to return to the Billinghurst Hotel and get some clothes, then go to the Goldkette office and get some money.

Originally our plans were to take the ferry to Buffalo and drive down to Atlantic City. Now we decided to take the 9 p.m. ferry to Cleveland and drive to Atlantic City from there.

Cork had this old Jordan automobile. Something was wrong with the transmission. It was noisy, but all cars were noisy in the 'twenties. You had to get it going. I let the clutch out, put my foot on the gas, coordinated it, and the car should have moved right along. But not this one.

I let the clutch out and had it in gear, then something would have to turn around in there it seemed, for about 2 or 3 feet, before the car would go. Other than that, it was a good car, and we had a lot of fun with it.

Aug. 6 (Sat)—**Bix**, sufficiently recovered to make the trip, rode with Bill Challis, who drove "Cork" O'Keefe's eccentric old Jordan to Atlantic City.

Bill Challis via Norman Gentieu (I-11/18/83):

I was driving Cork's car, and **Bix** was reading a book when we were stopped by a motorcycle policeman. One of our headlights was out. The policeman asked, "How long have you been driving?", directing the question to me. **Bix** answered, "**Since nine this morning**." We were given a warning but not a ticket.

When we arrived at Harrisburg, we stayed in a hotel for the night. I had a shower after we dined. **Bix** went out and got a jug. On **Bix**'s return, I was able to talk him into taking a shower, and putting his odoriferous underwear into a laundry bag.

Aug. 8 (Mon)—The Goldkette Band opened at Young's Million Dollar Pier in Atlantic City, New Jersey.

Chris Fletcher (9/10/73):

It was around Aug. 10th to the 15th. Paul Whiteman, whose band was playing in Philly, came down, after hearing the Goldkette Band was breaking up. He led the band for a full hour. Afterwards he threw a "fried chicken and free drinks" party in Vince Martini's Speakeasy.

Bill Rank (4/20/59):

Paul Whiteman made a guest appearance and conducted. One tune was ST. LOUIS BLUES.

Bill Challis via Norman Gentieu (I-11/18/83):

Paul Whiteman was visiting the Goldkette Band and was at the "music room" on the second floor of Young's. **Bix** and I invited Paul to conduct the Goldkette Band. Whiteman reluctantly agreed. A crowd gathered around the bandstand. About this time, Jean Goldkette appeared at the entrance to the ballroom. Somewhat disturbed, he inquired about the incident. I confessed it was my idea.

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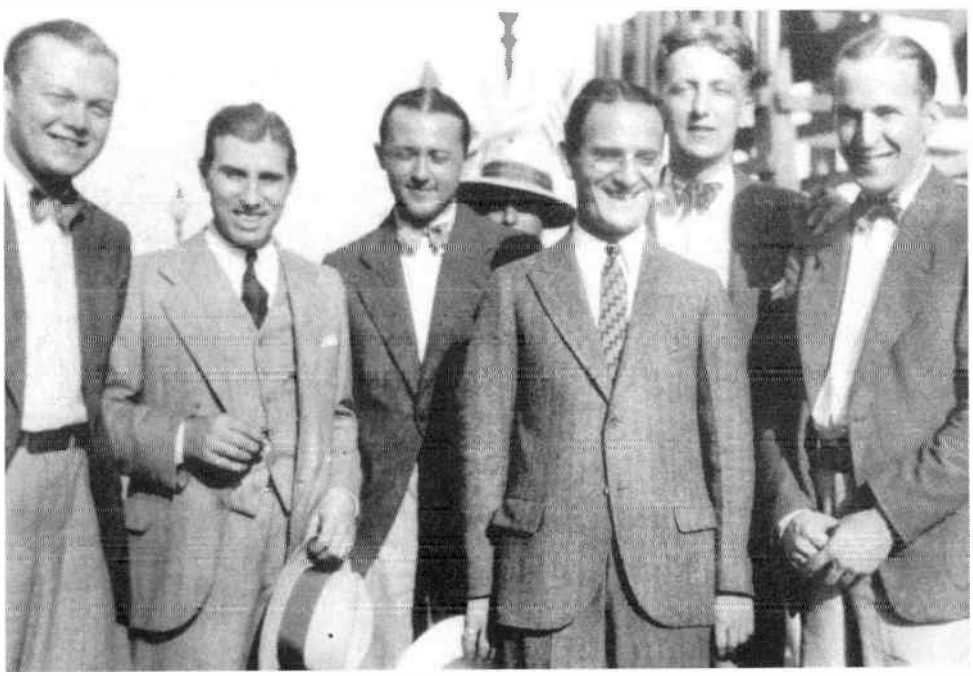
Marquee announceing the Jean Goldkette Orchestra's opening at Young's Million Dollar Pier. (Courtesy Thomas S. Pletcher).



*On the Boardwalk in Atlantic City. (L-R) Don Murray, Ward Archer, **Bix**, Sam Lanin, Howdy Quicksell, Ray Lodwig. (Courtesy Irving Riskin).*

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Bix *in Atlantic City on the Boardwalk. (Courtesy Irving Riskin).*

Goldkette musicians having a "battle of music" in Atlantic City. Don Murray (left) posed with ***Bix****'s cornet and* ***Bix*** *(top right) posed with Murray's clarinet. Others unknown. (Courtesy Thomas S. Pletcher).*

Bix *and Don Murray fooling around on the Boardwalk in Atlantic City. (Courtesy Irving Riskin).*

Chauncey Morehouse and Fred Farrar in Atlantic City. (Courtesy Thomas S. Pletcher).

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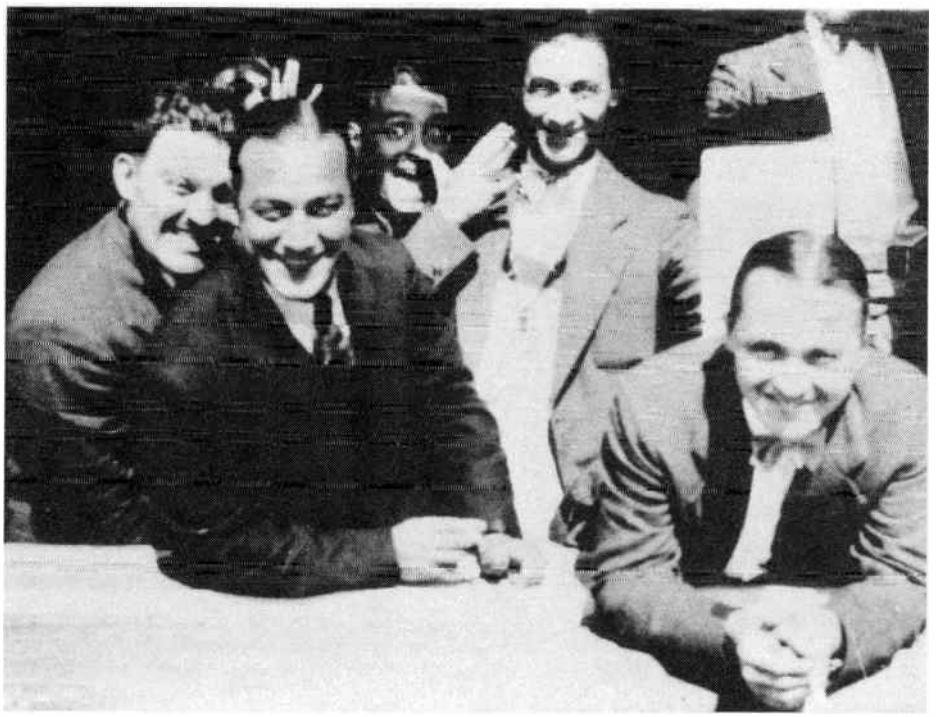
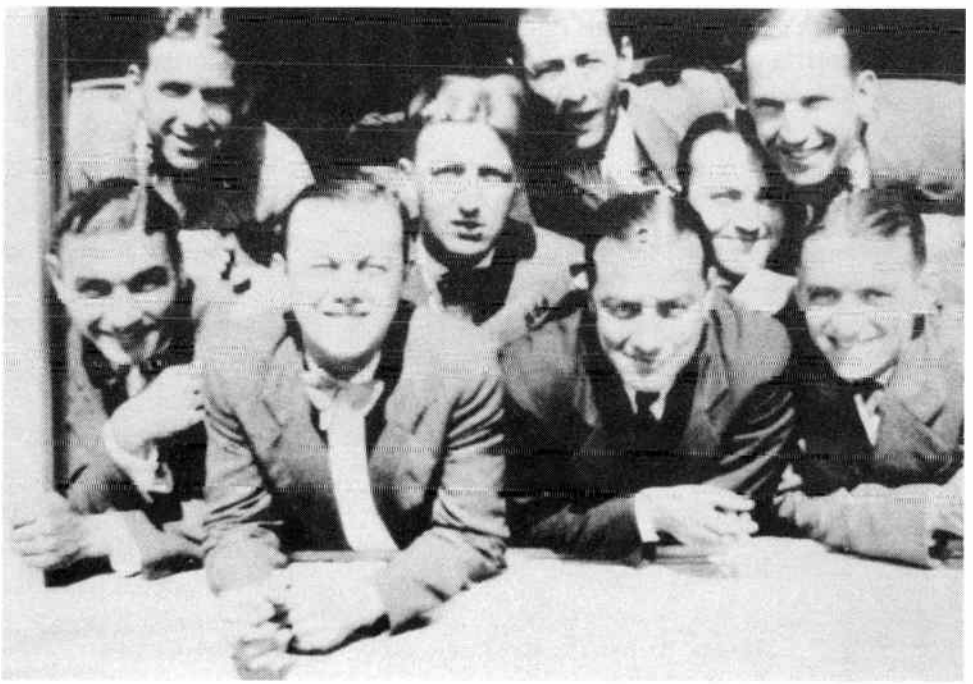


The Jean Goldkette Orchestra in Atlantic City. (L-R) Fred Farrar, Joe Venuti, Chauncey Morehouse, Frank Trumbauer, ***Bix****. (Courtesy Thomas S. Pletcher).*



The Jean Goldkette Orchestra in Atlantic City. (L-R) Lloyd Turner, Cork O'Keefe, Don Murray, Howdy Quicksell, Frank Trumbauer, Joe Venuti, ***Bix****, Ray Lodwig, Chauncey Morehouse. (Courtesy Thomas S. Pletcher).*

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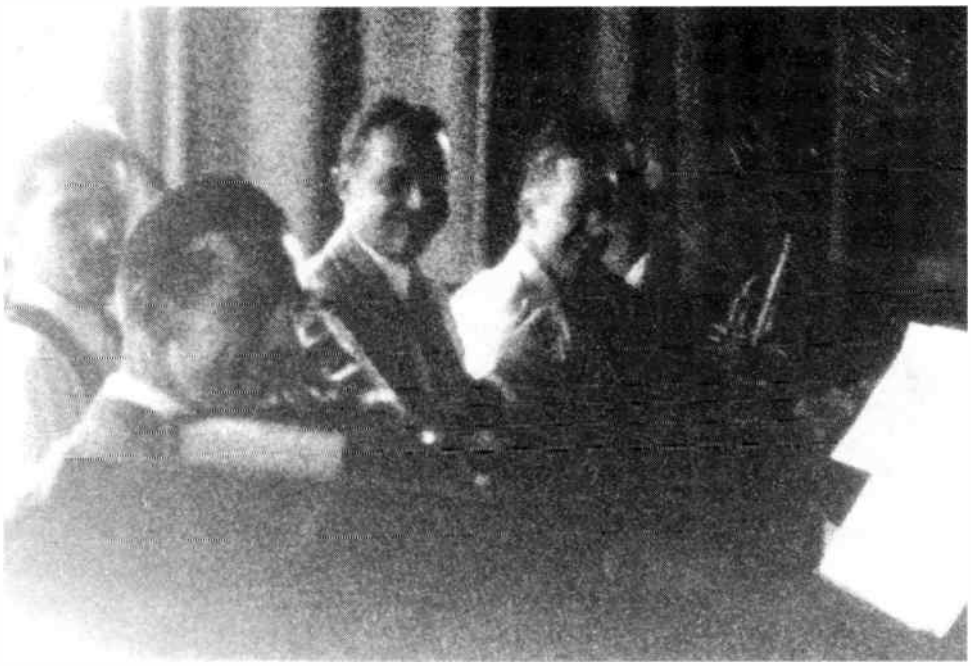

Rehearsal in Atlantic City. (L-R) Lloyd Turner, Bill Rank, ***Bix****, Ray Lodwig. (Courtesy Thomas S. Pletcher).*

Aug. 23 (Tue)—The Goldkette Band was in New York for a Victor recording date at Liederkranz Hall. The Band rehearsed four numbers. Johnny Marvin (v), was present. Victor executives Leonard Joy and William G. Porter decided to postpone the date until Friday.

Sylvester Ahola (2/4/63):

> According to my diary of 1927:
>
> Aug. 23 (Tue): Rollini rang me up at the hotel (Half Moon, Coney Island) where I was working with Peter Van Steeden's Orchestra. I was to meet him at 2:30 in front of Paul Whiteman's Club (New Yorker location).
>
> Aug. 24 (Wed): I met Rollini and he offered me a job with him at Paul Whiteman's Club which was going to be called the New Yorker, opening September 22nd.

Aug. 25 (Thu)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Bill Rank (tb); Frank Trumbauer (C-m); Doc Ryker (asx); Don Murray (cl/bar); Adrian Rollini (bsx); Irving Riskin (p); Eddie Lang (g); Chauncey Morehouse (d).

W 81273	**Three Blind Mice** (Morehouse-arr. Trumbauer-Challis) Instrumental
W 81273-A	Rejected
W 81273-B	Rejected

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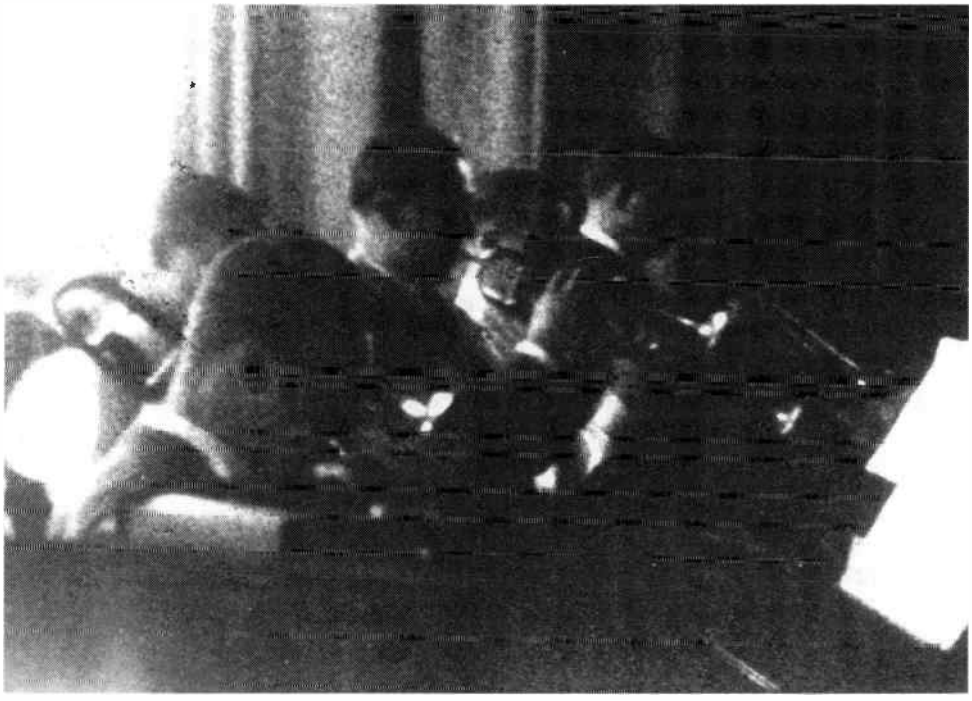

*Rehearsal in Atlantic City. (L-R) Lloyd Turner, Bill Rank (half hidden), **Bix**, Ray Lodwig, Fred Farrar. (Courtesy Thomas S. Pletcher).*

*Rehearsal in Atlantic City. (L-R) Lloyd Turner, **Bix**, Ray Lodwig. (Courtesy Thomas S. Pletcher).*

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W 81273-C 78 rpm: OK 40903
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
Soloists: **Bix** (16 & in ensembles); Lang (16); Rollini (16).

A sophisticated novelty, based partly on an old nursery-rhyme tune first published in 1609—supposedly the first secular popular song. After scintillating solos by **Bix**, Eddie Lang and Adrian Rollini, **Bix** leads the ensemble in an animated last chorus and the coda features brief excursions by Don Murray, Tram, Rollini and **Bix**. Of Rollini's agile solo, Bill Challis said that it was "one of the best I ever heard him do."

W 81274 **Blue River** (Bryan-Meyer)
Vocal: Seger Ellis

W 81274-A Rejected
CD: Bix Restored BXCD 3. There is a 20 second "take" cut to check the performance of the stylus prior to "take" B
W 81274-B 78 rpm: OK 40879
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4
W 81274-C Rejected
Soloists: **Bix** (on verse behind Ellis and leading ensemble on last chorus).

Composed by Joseph Meyer who wrote the jazz standards **Crazy Rhythm** and **My Honey's Lovin' Arms**, this is a good song made even better by a fine Challis arrangement and good ensemble work, together with **Bix**'s superb improvising, solo and with the ensemble. His trenchant muted countermelody and Lang's guitar behind Seger Ellis more than compensate for the tentative vocalizing. For good measure, another hot countermelody by **Bix** swings the ensemble on the last chorus.

W 81275 **There's A Cradle In Caroline** (Young-Ahlert)
Vocal: Seger Ellis

W 81275-A Rejected
W 81275-B Rejected
W 81275-C Rejected
W 81275-D 78 rpm: OK 40879
LP: Sunbeam LP, vol 4-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
Soloists: Murray (20, and on **coda**).

A mediocre tune with an incomprehensible lyric, this wretched attempt to evoke nostalgia for old times in the South, offers only one redeeming virtue: its chorus is only 20 measures long. A song-pluggers's bread and butter, perhaps, but not the kind of music to inspire jazz musicians. The usually irrepressible Don Murray sticks to straight melody on the first chorus and supplies a half-hearted obbligato to Seger Ellis's lackluster vocal. **Bix** makes three cameo appearances but it's obvious that his heart isn't in it. The best part comes last, when the ensemble, led by

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Ray Lodwig with his dog on the beach in Atlantic City. (Courtesy Friedrich Hackenberg).

(L-R) Ray Lodwig, Don Murray, Eddy Sheasby, Howdy Quicksell. (Courtesy Friedrich Hackenberg).

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Bobbie Lodwig on the right of her sister on the beach in Atlantic City. (Courtesy Friedrich Hackenberg).

Tram, abandons the trite melodic line for an enhanced variation and Don Murray brightens the coda with a seven-bar impromptu arabesque over sustained chords by the band.

Aug. 26 (Fri)—The Goldkette Band was scheduled to record at Victor, but the date was cancelled after William G. Porter received a telegram at 9:15 a.m. No reason was ever given for the cancellation of the recording date. [Mr. Porter played many roles while at Victor Records. His earliest mention was in 1919 and it was noted he left the company in 1931.]

Aug. 28 (Sun)—Bill Challis left the band to join Paul Whiteman.

Bill Challis (I-12/2/62):

Paul tried to get the booking at the Club New Yorker, but failed. Jean also tried for the job. How Rollini booked this engagement, I don't know. We knew Jean was going to break up the band when the Roseland date ended. Rollini had already contacted the guys he wanted to join his band at the Club New Yorker. I was to go along and play sax and do the arranging. Paul told me he felt the job would not last very long, and suggested that I come with him. I

World Radio History

AMERICAN ELECTRIC RAILWAY ASSOCIATION
EIGHT WEST FORTIETH STREET
NEW YORK, N. Y.

J. W. WELSH
EXECUTIVE SECRETARY

Salary list with deductions.

	Received	Deduction		
Turner--------	$108.50	$ 1.50	Pettine	
Morehouse	125.00			
Hank--------	115.00			
Trumbauer---	150.00			
Dyker------	133.00----------	2.00	"	
Fletcher----	96.00----------	9.00	"	
Sheasby	130.00	7.50	"	37.50 advance
Farrar	223.00 --------	2.00	"	
Lodwig	135.00			
Challis	125.00			
Riskin--------	103.50---------	1.50	"	
Brown	160.00			
Murray ----	47.50 ----------	2.50	"	25.00 Advance54.55
Quisenell	48.30 ----	4.15	"	54.55 Knowles
Six Blaush--	123.80----------	1.50	"	
O'Keefe	100.00			
	$1923.30	$203.25		

	Reed	Pd Out
Young's Pier	$2250	
Salaries ----------		$1923.30
Deductions		203.25
Express on Lobby display		12.19
Baggage Transfer		12.75
Jean Advance		10.00
Total	$2250.00	$2161.48

Money Order to Detroit ----------	$153.25
Advance to Jean	50.00
	$203.25

$2250.00
$2161.48

$ 88.52 Balance plus 13.14 of O'Keefe money advanced to boys on I.O.U. plan on this weeksalaries

Goldkette Band salary sheet. (Courtesy Norman P. Gentieu).

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The Jean Goldkette Orchestra at the Roseland Ballroom, New York. (L-R) (front row) Ray Lodwig, Fred Farrar, ***Bix****, Chauncey Morehouse, Don Murray, Frank Trumbauer, Stan Ryker, Spiegle Willcox, Bill Rank. (back row) Irving Riskin, Steve Brown, Howdy Quicksell. (Courtesy Paul Mertz). See photo on page 284.*

thought it over and decided Paul was right and I joined the Whiteman orchestra. Adrian hired Bobby Davis.

Irving Riskin (12/9/58):

At Young's [Million Dollar Pier], during the break, there was a man who played checkers with any one. If you beat him, you did not have to pay, if you lost, you paid a dime. Steve Brown would go down at every break and try to beat him, but he never did. As we were leaving Atlantic City, we found out the man was Frank Marshall, checker champion of the world.

Sept. 5 (Mon)—The Goldkette Band closed at Atlantic City. Chris Fletcher returned to Detroit. Spiegle and Helen Willcox visited the band, and Spiegle sat in for a few numbers.

Sept. 6 (Tue)—Musical stage play "Good News" opened at 46th Street Theatre. Leads: Mary Lawlor (Connie Lane) and John Price Jones (Tom Marlowe). Dorothy McNulty [aka: Penny Singleton, later known for her role as "Blondie"], was in the chorus.

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Penny Singleton via Gregory Catsos (7/22/96):

Bix frequently played piano in an "after hours" speakeasy, "Wings", on 52nd Street and 5th Avenue. Sometimes he sat in with the other musicians, but mostly he played piano during intermissions. Everyone knew **Bix** and we all listened mesmerized by his music.

Sept. 8 (Thu)—*New York Times* ad: FALL OPENING TONIGHT! With the Marvelous JEAN GOLDKETTE and His Fourteen Victor Artists—Americas Foremost Ballroom—ROSELAND—Dancing—B'way at 51st.

Richardson Turner (11/19/66):

When the Goldkette Band was last at Roseland, **Bix** and I were buddies. After each set he would join me at our table.

The crowd would congregate around him. You know, the sort of guys from colleges or New England prep schools, and he always had a gracious way of handling it by, "**Hi There, Boy! How's all the gang up there?**" Then he'd tell me he had no idea who they were.

Bix could never understand the fawning groups that accosted him and asked about certain breaks or choruses he had taken. You know how possessive someone feels about an artist they have worshipped on record and then they actually meet him?

Bix was utterly confused about what they were talking about when referring to a chorus he had taken. **Bix** didn't play that way. He played inspirationally, as the moment dictated. That's the whole point of his genius!

Sylvester Ahola from his 1927 diary:

I went in to see Adrian at Pathe lab. I accepted a job and watched them [Sizzlin' Syncopators: Adrian Rollini, Joe Venuti, Eddie Lang, and Vic Berton] record with Annette Hanshaw.

Sept. 9 (Fri)—New York. OKeh Records.
Tommy Rockwell, Recording Director.

BIX BEIDERBECKE

Bix (p).

W 81426	**IN A MIST (Beiderbecke)** Instrumental
W 81426-A	Rejected
W 81426-B	78 rpm: OK 40916 LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 3

A unique version of **Bix**'s famous composition—every time **Bix** played the music it differed from the previous time, as Bill Challis was to find out when he was notating the piece from **Bix**'s repeated renditions. Never to play the same thing twice was the quintessence of **Bix**'s genius.

There are three main themes (A, B & C) as played on the record, and four (A, B, C & D) in the printed score. D, the 17-measure theme marked "Tranquilly" was added by **Bix** in response to Jack Robbin's request for a lyrical theme akin to the sensuous Andante movement of Gershwin's **RHAPSODY IN BLUE**.

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Bix's recorded version		Printed version	
A (16)		A (16)	
Interlude I	(4)	Interlude I	(4)
B (16)		B (18)	
Interlude II	(8)	Interlude II	(8)
C (16)		C (16)	
Interlude III	(4)	A (16)	
B (16)		D "Tranquilly"	(17)
A (16)		A (16)	
Interlude IV	(12)	Coda	(4)
Coda	(4)		

Bix plays **In A Mist** at a pretty fast clip, probably to "get it all down" on a 3-minute 78 rpm record. He starts out at about presto (Mm: ¼-note = about 160). The printed music's direction, "moderato," suggests a more leisurely pace.

Some foreign issues list the title as **Bixology**.

Frank Trumbauer was present in the recording studio. **Bix** had trouble with the timing of the piano composition, and Frank resolved the matter by tapping **Bix** on the shoulder 15 seconds before recording time ran out. **Bix** would then improvise an ending. Tom Rockwell asked what the title was. Since **Bix** was somewhat in a fog when he recorded it, someone suggested using that idea in the title. Tram quickly changed "In A Fog" to the more evocative **In A Mist**. (Tram—The Frank Trumbauer Story. Phil Evans/Larry Kiner. Scarecrow Press/1994)

Irving Riskin (12/9/58):

I am proud of two bars in **In A Mist**. **Bix** used to play it on the beat-up piano in our cottage at Hudson Lake. He would vary it every time and I told him to play it one way and stick to it. He had a little trouble with a few bars in the middle and I suggested a few notes and harmonies which he took. Isn't it a great number? Rube Bloom told me, "I wish my name was next to **In A Mist**."

Jean Goldkette (11/22/59):

When **Bix** sat down and played the piano, it proved his musical talent and his musical ear. I am sure his piano training was minimal, if any. It would be rather unfair for me to pass an opinion on **Bix** as a pianist. He was outstanding on cornet, isn't that enough?

Roy Bargy (3/13/65):

I can't say enough about **Bix**'s piano playing, not from the technical standpoint but for pure originality. It was pretty silly for Jean Goldkette not to want to judge because he was a concert pianist. I was one myself but could still recognize talent when I heard it. I doubt **Bix** had much formal training on piano, but he had enough to perform his own original compositions.

Bix and the other members continued playing with the Goldkette Band at the Roseland Ballroom, while rehearsing with the Rollini Band during the day.

Sept. 9 (Fri)—**Bix**'s first rehearsal with Rollini's band.

Sylvester Ahola from his 1927 diary:

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Sept. 9 (Fri): I met **Bix**. We shook hands, and he said with a smile, "**I'm only a musical degenerate**." He was embarrassed by his limited ability to read music. He was very modest and unassuming. Not a trace of egotism. Later he confided to me he wished he could play and read as well as I could.

- Sept. 12-13-14 (Mon-Tues-Wed): The band rehearsed at Club New Yorker all three days.

Sylvester Ahola (2/4/63):

We used some of Bill Challis's arrangements from the Goldkette library. I had to sight read them, while most of the others had lived with those arrangements.

Sept. 15 (Thu)—New York. Victor Talking Machine Company.
Liederkranz Hall.
Leroy Shield, Recording Director.
Jean Goldkette, present.
Time: 1:45 p.m.—5:00 p.m.

JEAN GOLDKETTE AND HIS ORCHESTRA

Fred Farrar, Ray Lodwig (t); **Bix** (c); Bill Rank, Lloyd Turner (tb); Doc Ryker, Frank Trumbauer, Don Murray (rds): Irving Riskin (p): Howdy Quicksell (bj); Eddie Lang (g); Joe Venuti (vn); Steve Brown (sb); Chauncey Morehouse (d).

BVE 40211 **Blue River** (Bryan-Meyer-arr. unknown)
Vocal: Lewis James
Sales: 73,487 (Vic 20981)

BVE 40211-1 Destroyed
BVE 40211-2 Hold conditional. Unissued
BVE 40211-3 78 rpm: Vic 20981 (Released Nov. 11, 1927)
LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
Soloists: **C2** Murray (16 + 6 bar-sx); **Interpolation** Farrar (8); **Verse** Lang (2); Venuti (2); **C4** Tram (8); **Coda** Farrar (4).

A good song and a great band, wasted on a so-so arrangement, definitely *not* by Bill Challis, and marred by inept flaws like the adventitious interpolation of **Deep River**, the traditional Black American spiritual, after the 2nd chorus. **Bix**, who stars on Trumbauer's superior OKeh recording, is kept under wraps, while Don Murray's atypical 22-measure solo on baritone sax is not much better than lackadaisical. On the plus side are: a better vocalist than the one on the OKeh version; the two-measure breaks on the verse by Lang and Venuti; and Tram's solo on the release of the last chorus.

BVE 40212 **Clementine** (from New Orleans) (Creamer-Warren-arr. Murray-Quicksell-Trumbauer)
Instrumental
Sales: 45,629 (Vic 20994)

BVE 40212-1 Destroyed
BVE 40212-2 78 rpm: Vic 20994 (Released: Nov. 18, 1927)
Vic 25283 (Released:: April 8, 1936)

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*Adrian Rollini band at the Club New Yorker. (L-R) (seated) Sylvester Ahola, Bill Rank, **Bix**, Frank Trumbauer, Don Murray, Frank Signorelli. (standing) Eddie Lang, Chauncey Morehouse, Adrian Rollini, Bobby Davis, Joe Venuti. (Courtesy Bill Rank).*

LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 3
BVE 40212-3 Hold conditional. Unissued
Soloists: **C1 Bix** & ensemble (16 + 8); Rank (8); **Verse** Lang (2 + 2 breaks); **C3 Bix** (16 + 8); Venuti (8); **Transition** to **coda** Lang (2).

This eloquent swan song is arguably the best-known of all the Goldkette recordings, if not the best. The sheer exuberance of the band playing a good tune—the genuine 24-karat Goldkette sound—rejoices the ear as do the solos of **Bix**, Bill Rank and Joe Venuti, as well as Lang's rhythms on the sax chorus (C2) and his fills. Despite some statements in print, the music as played on this record was *not* based on the stock arrangement by Bob Haring.

The file card listed this session as having a second violin but it is not audible. Some foreign issues of 40212 have an apparent "take #1" in the runoff groove. This is a speeded-up take #2, not a new take.

Sept. 16 (Fri)—The Adrian Rollini Band had a photo taken.

Sylvester Ahola from his 1927 diary:

Had rehearsal again with Adrian. Also had picture of band taken at APEDA studios. Tryout for broadcast.

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*Close-up of **Bix** from previous photo. (Courtesy Bill Rank).*

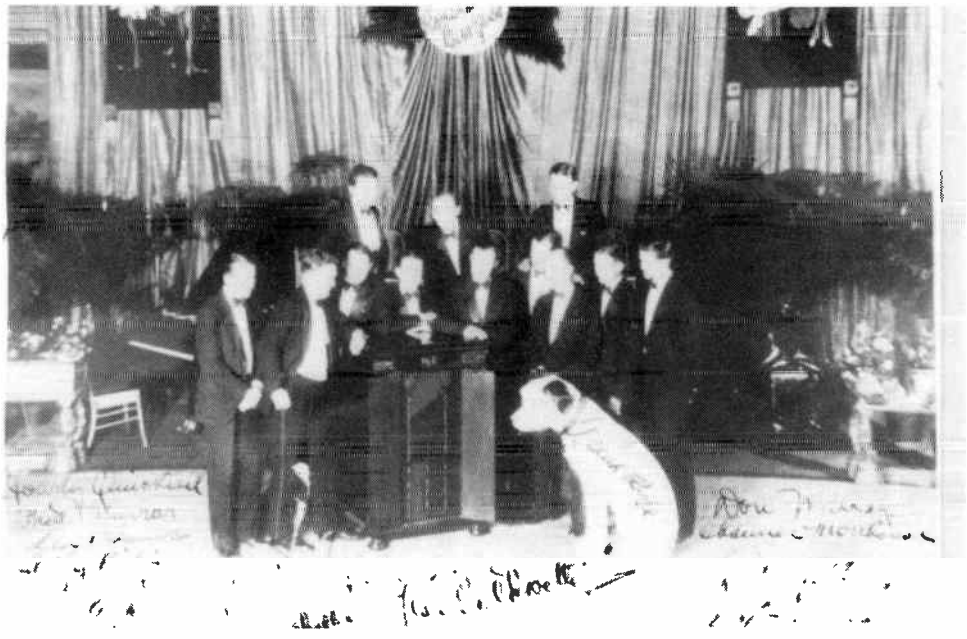
Sept. 17 (Sat)—New York. OKeh Records.

TRAM, **BIX** AND LANG

Frank Trumbauer (C-m); **Bix** (p/c); Eddie Lang (g).

W 81450	**WRINGIN' AN' TWISTIN'** (Trumbauer-Waller) Instrumental
W 81450-A	78 rpm: OK 40916 LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke

World Radio History



*Publicity photo autographed after the Goldkette Bands final performance. Nipper is prominently in front with Frank O'Keefe's signature. (L-R) Ray Lodwig, Fred Farrar, **Bix**, (above **Bix**) Irving Riskin, Chauncey Morehouse, (above Chauncey) Steve Brown, Don Murray, Frank Trumbauer, (above Frank) Howdy Quicksell, Doc Ryker, Spiegle Willcox, Bill Rank. (Courtesy Steve Brown). See close-up of above photo on page 278.*

	CD: Bix Restored BXCD 3
W 81450-B	Rejected
W 81450-C	Rejected
	Soloists: **Bix** on piano, except for 2 in **coda**; Tram (16 + 16 + 16 + 2 in **coda**); Lang (16 + 2 in **coda**).

Eddie Lang, in his solo, bends climactic notes like a traditonal blues guitarist. Although Tram and Fats Waller are listed as co-composers, it seems more likely that Tram arranged the Waller tune for the trio to record.

Sept. 18 (Sun)—The Goldkette Band closed at Roseland in their final appearance, and discontinued as a band in the Goldkette organization. As a farewell gesture, the band members each signed copies of a publicity photo for each other. We have access to three different photos. **Bix** signed in the middle on Steve Brown's photo, on the far left on the other two. On Frank Trumbauer's photo **Bix** signed on the left and Joe Venuti signed it Joe Bananas on the right side.

Irving Riskin (I-November 1969):

That night, we took our seats on the bandstand. We looked at the ropes that had been placed to keep the dancers at a distance from where we played, because of the usual excitement our music caused. We asked the management to take down the barriers. We confused the capacity crowd by playing old arrangements by George Crozier, Russ Morgan, Dewey Bergman, and the rest that had made up the original orchestra. We were playing our tribute to the years the band had lived and to the musicians that had performed in the band.

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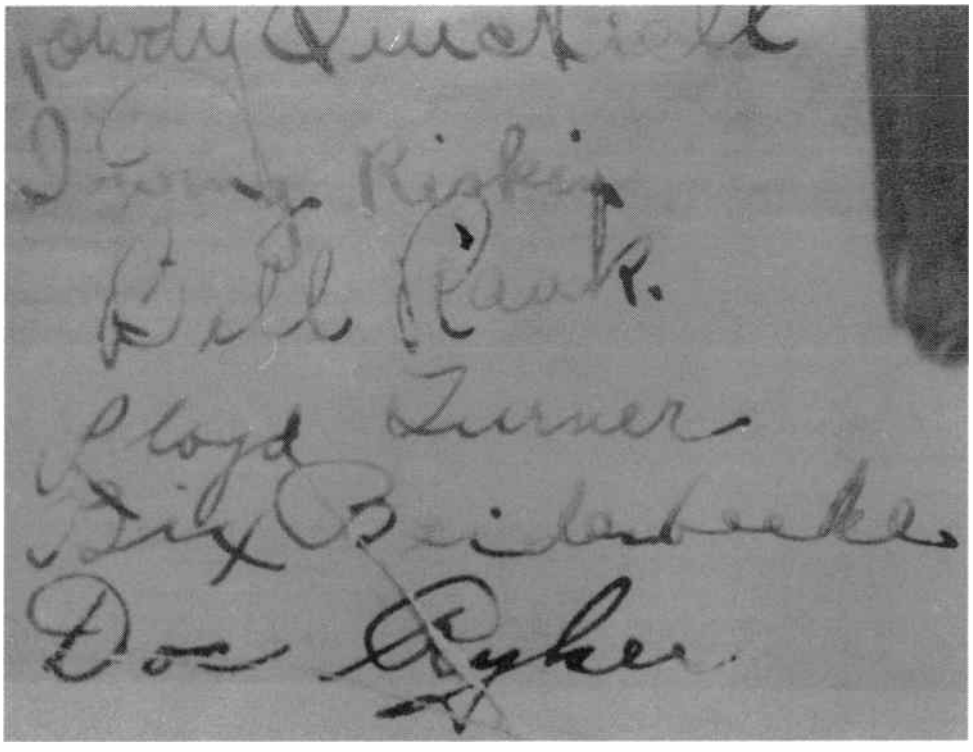
*Close-up of center of previous photo where **Bix** autographed it for Steve Brown. (Courtesy Steve Brown).*



*Close-up of left corner of photo where **Bix** autographed it for Bill Rank. (Courtesy Bill Rank).*

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Musicians numbering at least two hundred were standing and lining the dance floor. Soon the information that this was to be our final night had circulated among the patrons. The spotlights were on the musicians, and almost everyone, except Howdy, had tears in their eyes. The word spread and the customers knew one of the great bands of all time was playing its final numbers.

We cut loose, one last time, with every member taking a solo on every tune. We were saying goodbye to one another. Finally the hour had arrived and it was time for "Cinderella" to go home.

An amazing thing happened. The crowd encircled the bandstand and refused to allow us off the stage. Cries of "more, more," rang out. We could not get down the steps nor even attempt to work our way through the chanting crowd. We started up again, and played to almost frenzied cries and shouts from the audience. Many had tears streaming down their cheeks. No one wanted the night to end.

The Roseland management put in a call for the riot squad, and dozens of policemen were pushing their way through the masses, making a lane for us to depart from the dance hall. Even as we scurried through the long line of police officers, patrons tried to reach through and around the blue barrier just to touch us, one more time, as we raced from the building.

They say when we opened at the Roseland in 1926, it was a "Riot Of Glory." I think "Riot Of Glory" is the correct description of our "last night".

Bill Rank (I-7/27/74):

I believe every musician felt it was the right thing to do, to pay tribute to former arrangers. I remember playing **To A Wild Rose** and **Under The Leaves**.

Under The Leaves was originally a piano piece by the French composer, Francis Thomé, better known for his popular, **Simple Confession**, played by hundreds of amateur pianists in the early 1900s because it "lay well under the hands" and was fairly easy.

Why did this stellar band break up? The Jean Goldkette office decided it was unable to afford the payroll the band members received. Critics have long contended that Jean was unable to afford the salaries, thus leading to financial hardships on his other enterprises. It is doubtful this was the case. It was strictly a business deal where Goldkette was not getting back in fees what he was paying out in salaries. At the time, Jean was president of five corporations, including a finance company: he was also operating three lake resorts in Michigan in addition to his Detroit music organizations.

While Frank Trumbauer and other members of the band hoped Jean would reorganize the band, with more lucrative bookings, this did not happen. Jean opened the 1927–1928 season at the Graystone Ballroom on Thursday, September 15, with McKinney's Cotton Pickers. He then organized a new Jean Goldkette Victor Recording Orchestra, under the leadership of Harold Stokes, that formally opened Jean's new Pla-Mor Ballroom in Kansas City on Thanksgiving night, November 24. One of the new musicians was Hoagy Carmichael, who played piano, vocalized, and arranged. Paul Mertz who later rejoined this band, commented on the fine arrangements that Hoagy contributed while a member, including one on his own composition, **Stardust**.

Meanwhile, the Rollini New Yorker band was rehearsing. Sylvester Ahola from his 1927 diary:

Sept. 19 (Mon): Adrian telephoned so we had to be at rehearsal 11 a.m. Had a couple of beers with Don Murray and Bill Rank. Rehearsed till 5 p.m.

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Sept. 20 (Tue): Rehearsed again at the New Yorker 11 a.m. to 5 p.m. These are long sessions. Newell Chase (piano player from Boston) was there. Met [Charles] Margulis, former trumpeter with Paul Specht.

Sept. 21 (Wed): Rehearsal 11 to 5 p.m. again. After finishing up at Half Moon we had to go to town and rehearse again from 12 midnight to 5 a.m.

Sept. 22 (Thu): Opened up at the Club New Yorker, band going sad. Jack Renard there. Played from 11 p.m. to 5 a.m. as they had a special permit. Band's weekly salary was to be $1750.

Personnel of Rollini's New Yorkers: Sylvester Ahola (t); **Bix** (c); Bill Rank (tb); Frank Trumbauer, Don Murray, Bobby Davis (rds); Frank Signorelli (p); Adrian Rollini (bsx); Eddie Lang (g); Joe Venuti (vn); Chauncey Morehouse (d).

Joe Venuti (I-2/26/64):

While Rollini was the leader, I stood up in front of the band in the role of director, due to the public's acceptance of the violinist being the conductor. The public rarely applauded the solos, so when there was applause it usually came from visiting musicians. **Bix** often played into a 5 foot long megaphone he held between his knees. I purchased a cavalry bugle that was limited to 5 notes. **Bix** borrowed the bugle and played it during many of his solos. I vividly remember a flash fire on opening night.

Sylvester Ahola from his 1927 diary:

Sept. 23 (Fri): Woke up in time to start for work. Met [Art] Landry's men at the club. I guess this will be a musicians hangout allright. Time passes quickly even though we work until 3 a.m. but we got through at 2:45 a.m. tonight.

Sept. 24 (Sat): Paul L. Specht at the club for 1st session. He said hello to me.

Sept. 25 (Sun): Saw Andrew (Andy) Jacobson (Boston sax man) outside Club New Yorker for a few minutes. Played benefit at 44th Street Theatre. Good business, got paid for 3 days work.

Adrian Rollini's Club New Yorker orchestra made six recordings in the fall of 1927, all for OKeh, but none of them under his own name—most likely because of Frank Trumbauer's existing contract. **Humpty Dumpty**, **Krazy Kat**, and **Baltimore** were recorded on September 28, as by Frank Trumbauer and His Orchestra; **Just An Hour Of Love**, on September 30, as by Benny Meroff and his Orchestra; **I'm Wonderin' Who**, on the same date, as by Frankie Trumbauer's Augmented Orchestra (with the same personnel as before): and, on October 26, **Sugar**, as by Russell Gray and His Orchestra.

There were other anomalies. Repertoire was one. Why would a new band, opening at a new club in Manhattan, introduce itself and its venue to conservative John Q. Public with exotic mini- tone poems like **Humpty Dumpty** and **Krazy Kat** (Named for George Herriman's famous cartoon character)? It invites a host of conjectures, especially with good tunes such as Walter Donaldson's **At Sundown**, Irving Berlin's **Blue Skies**, and Neil Moret's **Persian Rug**, among many others, in abundant supply.

Certain critics have lauded **Humpty Dumpty** and **Krazy Kat** as avant-garde jazz in 1927. But the deployment of last-word melodies over odd harmonic progressions and frequent chord changes does not necessarily yield good music or music to inspire jazz improvisation. (A comparable trend had made its appearance by 1927: piano novelties such as Rube Bloom's **Soliloquy**, Zez Confrey's

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Three Little Oddities, and Billy Mayerl's **All-of-a-Twist**, none of them written or intended for ad-lib performances).

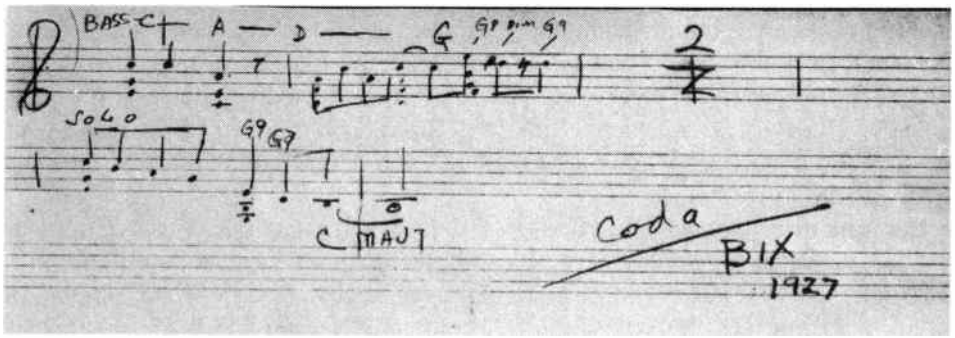
Sept. 28 (Wed)—Tram forgot to tell Ahola of the recording date.

Sept. 28 (Wed)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Bill Rank (tb); Don Murray (cl); Frank Trumbauer (C-m); Bobby Davis (asx); Adrian Rollini (bsx); Frank Signorelli (p); Eddie Lang (g); Joe Venuti (vn); Chauncey Morehouse (d).

W 81488	**Humpty Dumpty** (Livingston-arr. Fud Livingston) Instrumental
W 81488-A	78 rpm: OK 40926 LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 4
W 81488-B	Rejected
W 81488-C	Rejected Soloists: **Bix** (2 + 2 + 10 + 2 in ensemble); Tram (13); Signorelli (5 + 6); Venuti (30 on **verse**); Murray (4 on **coda**).
W 81489	**Krazy Kat** (Morehouse-Trumbauer-arr. Don Murray) Instrumental
W 81489-A	Rejected
W 81489-B	78 rpm: OK 40903 LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 4 Soloists: Tram (2 + 2); **Bix** (16); Venuti (16).
W 81490	**Baltimore** (McHugh) Instrumental
W 81490-A	Rejected
W 81490-B	78 rpm: OK 40926 LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 4 Soloists: Tram (30, with band); Venuti (16); **Bix** (16); Rollini (14); Lang (16).



Bix scored this coda for Joe Tarto. (Courtesy Stan Hester).

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Humpty Dumpty and **Krazy Kat** might be described as examples of the arranger's weakness or vice; Don Redman's **Whiteman Stomp** is typical of the genre. It's not that the tunes are bad, only that they aren't the proper vehicles for improvising. The players are too busy getting all the notes right to let themselves go in free-flowing hot jazz. Rollini's band carefully negotiates the difficult musical terrain mapped out by Fud Livingston and Chauncey Morehouse, respectively, but at the expense of spontaneity.

The best parts of **Humpty Dumpty** are the introduction and the last chorus, in which **Bix** makes valiant efforts to kindle the music. On **Krazy Kat**, Venuti plays a harmonized solo that sounds as if he had the bow wrapped around the four strings.

What a contrast when **Baltimore** begins! The band comes to life amid a wonderfully relaxed ambience. **Bix**, Venuti, Rollini and Lang all solo with verve and the ensemble reaches a great climax with the "churning" figures in the first eight measures of the last chorus. Exuberant one-measure breaks by Venuti, Tram, Rollini, Morehouse and Lang polish off **Baltimore** in an appropriately high-spirited coda.

Sylvester Ahola's 1927 diary:

> Sept. 28 (Wed): Job going as usual. Eddie Lang sick again. Someone hearing the band tonight, so we had to play good. Two and a half hour intermission is too long. Enjoying the band more now.

Sept. 29 (Thu)—New York. Harmony Records.
Sam Lanin, Recording Director.

BROADWAY BELL-HOPS

Bix (c); Herman "Hymie" Farberman (t); Bill Rank (tb); Don Murray (cl); Frank Trumbauer (C-m); Bobby Davis (asx); Frank Signorelli (p); John Cali (bj); Joe Tarto (bb); Joe Venuti (vn); Vic Berton (d); Sam Lanin (cym).

144809	**There Ain't No Land Like Dixieland To Me** (Donaldson) Vocal: Irving Kaufman
144809-1 144809-2	Second choice. Unissued 78 RPM: Har 504-H LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 4 Soloists: **C1**, Venuti (14); **C3**, **Bix** (16 & 6), Rank (8); **C4**, Trumbauer (16), Murray (2).
144810	**There's A Cradle In Caroline** (Ahlert-Lewis-Young) Vocal: Irving Kaufman
144810-1 144810-2	Second choice. Unissued 78 RPM: Har 504-H LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 4 Soloists: **C1**, Trumbauer (16 & 9), **Bix** (7); **C3**, Rank (16), **Bix** (8).

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Bix and Rank replaced by Manny Klein (t) and Chuck Campbell (tb).

144811 **Rainbow Of Love** (Squires-Perry)

For some reason, posssibly bottom-line obsession, all Harmony sides were acoustically recorded (hence no 'W' prefix) at a time when all other record companies had adopted electrical recording. The sound quality left much to be desired.

Bill Rank (I-7/27/74)

Listen for the cymbal clash heard at the end of the two sides **Bix** recorded. That's Sam Lanin. Sam would usually hit a final cymbal clash on the recordings he directed, as a means of leaving his signature.

Sylvester Ahola's 1927 diary:

Sept. 29 (Thu): Had short rehearsal for dances—Deno and Rochelle at the club. Got home 4:45 a.m.

Sept. 30 (Fri)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Sylvester Ahola (t); **Bix** (c); Bill Rank (tb); Bobby Davis, Frank Trumbauer, Don Murray (rds); Adrian Rollini (bsx); Frank Signorelli (p); Eddie Lang (bj); Joe Venuti (vn); Chauncey Morehouse (d).

W 81499 **Just An Hour Of Love** (Trent-deRose-Von Tilser)
Vocal: Irving Kaufman

W 81499-A 78 rpm: OK 40912
LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

W 81499-B Rejected
Soloists: **C2**, Venuti, behind vocalist (30); **C3**, **Bix** (8 + 8), Trumbauer (8 + 6); **Coda**, Rollini (1).

W 81500 **I'm Wonderin' Who** (Trent-deRose-Von Tilser)
Vocal: Irving Kaufman

W 81500-A 78 rpm: OK 40912
LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

W 81500-B Rejected
Soloists: **C1**, Rollini (2); **C2**, Venuti, behind vocalist (32); **C3**, Murray (4 & 4); **Coda**, Venuti (1), **Bix** (1).

Just An Hour Of Love and **I'm Wonderin' Who** are a couple of unpretentious ballads that sound better than they are thanks to a well-primed band. The vocalist, Irving Kaufman, is no Bing Crosby but enunciates clearly, sings on pitch and has excellent backing from Venuti, whose vintage hot fiddle creates a subtle jazz background that rewards careful listening. **Bix** and Tram star in short passages on the first tune; Murray (cl) on the second.

OK 40912 as "Benny Meroff and His Orchestra"; other issues as "Frank Trumbauer And His Orchestra." When asked why the original record issued was under

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Benny Meroff's name, Bill Rank was unable to offer an exact reason. His guess was that Meroff had a contract for another record session, was unable to make it, so OKeh set up the Tram date with Meroff's approval. As long as the issued recording carried Meroff's name, everyone was satisfied.

Sylvester Ahola's 1927 diary:

Sept. 30 (Fri): Shilkret from Victor heard the band, but it was going terrible. Roger Wolfe Kahn was there. I talked aeroplanes with him.

Oct. 3 (Mon): Phil Wall, arranger and Frankie Dunn (Boston piano player) came to the cafe. I got home late as we talked about going to Europe in June.

Oct. 4 (Tue): Went to see "Wings" [1927 movie, playing at the Criterion, 44th & Broadway, starring Clara Bow] with **Bix**, Trumbauer and Bobby Davis.

In the fall of 1927, **Bix Beiderbecke** and His Gang debuted on OKeh with sides that are among the freshest and most uninhibited that **Bix** ever waxed. In fact, they make the previous **Bix**/Tram recordings sound like rehearsals for these later sessions. **Bix** is all over the arrangements with his blazing lead and solo cornet. Don Murray, revealing his Chicago heritage, and Rollini also star, both in building the ensemble and soloing brilliantly. Trumbauer is absent, but the only effect of this on **Bix** seems to have been the positive one of taking the lid off his hot improvising.

The October 1927 issue of *Allegro*, the monthly newsletter of Local #802 in New York, shows **Bix**'s transfer deposited into Local #802 from Local #2 in St. Louis.

Oct. 5 (Wed)—New York. OKeh Records.

BIX BEIDERBECKE AND HIS GANG

Bix (c); Bill Rank (tb); Don Murray (cl); Adrian Rollini (bsx); Frank Signorelli (p); Chauncey Morehouse (d).

W 81518	**At The Jazz Band Ball** (LaRocca-Shields) Instrumental
W 81518-A	Rejected
W 81518-B	78 rpm: OK 40923 LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 4
W 81518-C	Rejected Soloists: (6 repeats of **2nd theme**): 1. Rollini (2); 2. Rollini (12); 3. Murray (16); 4. Signorelli (16); 5. **Bix** (1); 6. Rank (1).
W 81519	**Royal Garden Blues** (Williams-Williams) Instrumental
W 81519-A	Rejected
W 81519-B	78 rpm: OK 8544 LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 4 Soloists: (2 repeats of **2nd theme**): 1. **Bix**, Murray, Rank, Rollini (all 1-bar breaks); 2. Same; (4 repeats of **3rd theme**) 1, Murray (12); 2. Rollini (12); 3. Rank (4); 4. **Bix** (12).

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W 81520	**Jazz Me Blues** (Delaney-arr. Adrian Rollini) Instrumental
W 81520-A	78 rpm: OK 40923 LP: Sunbeam LP, vol 5-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 4
W 81520-B	Rejected
W 81520-C	Rejected Soloists: **Verse**, Rollini (2); **C2**, Rank (8), Murray (12); **C3**, **Bix** (20); **C4**, Rollini (2 & 4).

OK 8544 as by "The New Orleans Lucky Seven."

Bill Rank (I-7/27/74)

I think the title of "New Orleans Lucky Seven" must have come from someone connected to OKeh Records. The musicians would never have come up with such a name. On take one of **At The Jazz Band Ball**, the recording engineer motioned to me that **Bix** was too far from the microphone during the tune, so I gave **Bix** a slight push towards the microphone. **Bix** stopped dead! "**Don't push me**", he said.

Thirty-one years later, Rollini's break on **Jazz Me Blues** was duplicated by Joe Rushton on "Red Nichols At Marineland" album for Capitol: T1163.

Sylvester Ahola (2/4/63):

I had a hand-crank Model A Kodak 16 mm movie camera, big tripod, still have it! I only wish I had caught **Bix** with it, but he slept all day!

Sylvester Ahola's 1927 diary:

Oct. 5 (Wed): I showed movies to the boys. [Ahola took films of the building, not any of the musicians.]

Oct. 6 (Thu): Had rehearsal after job as we start doubling Sat. Met the trombone player from Charlie Parsons band (Lloyd Huntley, **Isle Of Blues**). Showed movies to the boys in the back room at the Club New Yorker.

Oct. 7 (Fri): Had a 15 min. rehearsal at work for our act which we are going to do with Frank Fay at the Strand.

Oct. 8 (Sat): Opened up at the Mark Strand Theatre [Broadway at 47th Street]. No dinner session at the New Yorker. Good business, as it is Saturday.

Oct. 9 (Sun): *Film House Reviews*: "Fay's first Sunday show was to about half a house . . . Behind Fay is the club band of 10 [11?] augmented by Arthur Franklin, pianist, who accompanies the former during his songs, of which there are three . . . The band plays three numbers by itself, and sounds like a corking dance combination. Especially well rendered was the accompaniment to Fay's opening number, hot . . . a comedy number by the band of a classic done off key that is probably okay at one a. m. behind a smoke screen but is too extended and uninteresting for a lay gathering of 2,000 or more."

Sylvester Ahola's 1927 diary:

Oct. 9 (Sun): No business tonight.

Oct. 10 (Mon): Business was very sad at the Club New Yorker. It looks as though the

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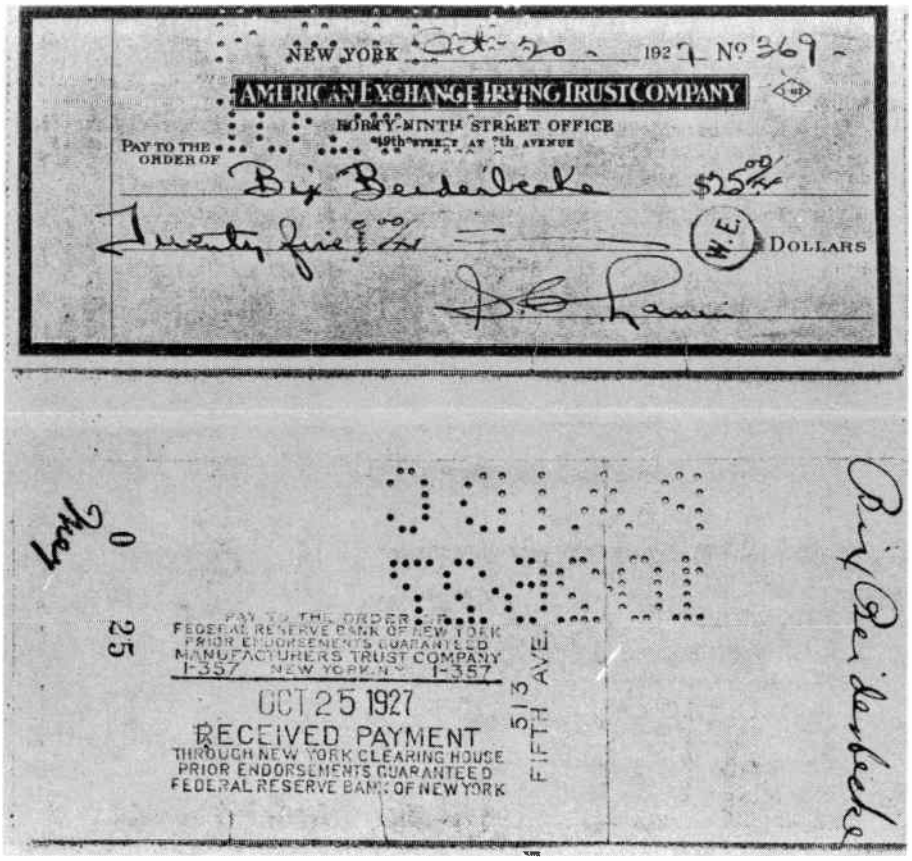

*Front and back copy of check written to **Bix** and signed by **Bix**. (Courtesy Tom Bertino).*

place is going on the rocks. Eddie Lang still not here. Quicksell is on banjo, which is a break for him.

Oct. 12 (Wed): Joe Venuti didn't show up the first show at all. Cafe going on the blink allright.

Oct. 13 (Tue): Saw some of Herlihy's men (Roseland) on Broadway. Adrian broke the sad news of the club closing Saturday night. Hope we get our money. Went with Axtell, trombone with Chas. Parsons and had drinks at his room at the America, Bill Rank and myself.

Oct. 14 (Fri): Don Murray brings eggs on stage and we clown with them as it is Frank Fay's gag. Took movies of the New Yorker and the Strand entrances and of a dirigible. Finished up at the Strand today. Adrian gave us the sad news about the place closing.

Oct. 15 (Sat): We closed at the Club New Yorker. Roseland racket is off. Adrian wanted the boys to give him a week to book the band. We all promised.

Oct. 15 (Sat)—*Variety* reported: "Comedian Jack Benny hires the Rollini musicians, still billed as The New Yorkers, to back his act at the Audubon Theatre on 14th Street." The publication noted 13 musicians but named only Joe Venuti, Eddie Lang, and Don Murray. Bill Challis confirmed **Bix** and Tram's presence.

Oct. 20 (Thu)—Sam Lanin wrote **Bix** a check for $25, probably in payment for the September 29 recording date.

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c. Oct. 20 (Thu)—New York. Perfect Record Co. Brooklyn, N. Y.

WILLARD ROBISON AND HIS ORCHESTRA
(The Chicago Loopers)

Bix (c); Frank Trumbauer (C-m); Don Murray (cl); Frank Signorelli (p); Eddie Lang (bj/g); Vic Berton (d/xyl). (Personnel from Tram's ledger).

I'M MORE THAN SATISFIED (Klages-Waller)
Vocal: Deep River Quintet

-1 78 rpm: Per 14905
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

-2 78 rpm: Per 14905
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

-3 Take unfound

-4 Take unfound

-5 78 rpm: Per 14905
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

Soloists: **Intro**, Lang (2 + 1); Berton (1 xyl); **C2**, Trumbauer (2); **C3**, **Bix** (8).

CLORINDA (Heywood)
Vocal: Deep River Quintet

-1 78 rpm: Per 14910
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

-2 78 rpm: Per 14910
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

-3 Take unfound

-4 78 rpm: Per 14910
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

-5 78 rpm: Per 14910
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

Soloist: **Intro**, Trumbauer (2); **C1**, Signorelli (2); **C3**, Trumbauer (16), **Bix** (8).

THREE BLIND MICE (Morehouse)
Instrumental

-1 78 rpm: Per 14910
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

-2 78 rpm: Per 14910
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

World Radio History

-3 78 rpm: Per 14910
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4
Soloists: **Intro**, Signorelli (1), Murray (2), **Bix** (2); **Theme 2** (1st time), Trumbauer (16); **Verse**, Murray (2 & 4); **Theme 2** (2nd time) **Bix** (16).

Per 14910 as "The Chicago Loopers." The master numbers assigned for this session were 107854/55/56, but it is not known to which titles they applied. Nor is the exact recording date known, though it fell between Oct. 20-26. Two versions of each selection were issued, and the following key to the numbers shown will enable collectors to differentiate between them: **I'M MORE THAN SATISFIED**—no. 1 is unique, but 2 & 5 are the same. **CLORINDA**—nos. 1 & 4 are the same, and nos. 2 & 5 are the same. **THREE BLIND MICE**—nos. 1 & 3 are the same, but no. 2 is unique.

Oct. 22 (Sat)—*Billboard*: "New Yorker Closes Its Doors . . . Closed again last Sunday . . . The New Yorker was asking $2.50 for dinner and was bounded on the north by Chin Lee's, on the south by Palais D'Or, another Chinese restaurant; on the west by 13 music publishers and on the east by ticket speculators. One could scarcely expect it to survive against so many handicaps."

Oct. 25 (Tue)—New York. OKeh Records.

BIX BEIDERBECKE AND HIS GANG

Bix (c); Bill Rank (tb); Don Murray (cl): Adrian Rollini (bsx); Frank Signorelli (p); Chauncey Morehouse (d).

W 81568 **GOOSE PIMPLES** (Trent-Henderson)
Instrumental

W 81568-A Rejected
W 81568-B 78 rpm: OK 8544
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

Soloists: **Intro**, Rollini (1 & 1); **Theme 2**, Murray (12); **Theme 1, 2nd time**, Rank (8); **Theme 1, 3rd time**, Signorelli (16); **Theme 2, 4th time, Bix** (12); **Coda, Bix** (12).

W 81569 **SORRY** (Quicksell-arr. Quicksell)
Instrumental

W 81569-A 78 rpm: OK 41001
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4
W 81569-B Rejected
Soloists: **C1**, Murray (30); **C3**, Rank (16), **Bix** (16).

OK 8544 issued as by "New Orleans Lucky Seven".

Same session:

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Bill Rank (tb); Frank Trumbauer (C-m); Don Murray (cl/tsx); Charles "Pee Wee" Russell (cl/tsx); Adrian Rollini (bsx); Frank Signorelli (p); Eddie Lang (g); Joe Venuti (vn); Chauncey Morehouse (d).

World Radio History

W 81570 **CRYIN' ALL DAY** (Trumbauer-Morehouse)
Instrumental

W 81570-A Rejected
W 81570-B Rejected
W 81570-C 78 rpm: OK 40966
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4
Soloists: **Intro**, Venuti (2), Rollini (2); **C1**, **Bix** (2); **C2**, **Bix** (16), Russell (14), Trumbauer (2); **C3**, Venuti (2).

W 81571 **A GOOD MAN IS HARD TO FIND** (Green)
Instrumental

W 81571-A Rejected
W 81571-B 78 rpm: OK 40966
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4
Soloists: **Intro**, Tram (2), Venuti & Lang (2); **C1**, Trumbauer (20); **Verse**, **Bix** (12); **C2**, Rank (7); Russell (15); **C3**, Venuti & Rollini (6 & 4), Venuti (1), Rollini (1 & 2).

A GOOD MAN . . . is notable for, among other things, the two 4-bar measures in the 3rd chorus in which **Bix** and the "Gang" double the tempo.

Same session:

BIX BEIDERBECKE AND HIS GANG

Bix (c); Bill Rank (tb); Don Murray (cl); Adrian Rollini (bsx); Frank Signorelli (p); Chauncey Morehouse (d).

W 81572 **SINCE MY BEST GAL TURNED ME DOWN** (Lodwig-Quicksell)
Instrumental

W 81572-A Rejected
W 81572-B 78 rpm: OK 41001
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4
Soloists: **C2**, Rollini (15), **Bix** (17).

On the 3rd chorus the tempo shifts are from fast to slow to fast—creating and resolving tension and excitement by a rhythmic illusion.

Vince Giordano (5/8/1997):

Bix "borrowed" the ½ time stuff from Bill Challis's arrangement for the Goldkette band. Adrian Rollini "borrowed/brought" the idea of the long glissando at the beginning of **SINCE MY BEST GAL** from **TIGER RAG** (Harmony 224-H) by the University Six.

Roy Bargy (3/13/58):

Bix's solos and general style still sound fresh and the guy really "took charge" when he played. On **GAL** at the end of the chorus where the tempo goes from slow to fast and back is one of **Bix**'s "famous" breaks for cornet and clarinet. There is another solo break in **JAZZ ME BLUES** which was widely copied by other trumpet players and a few arrangers.

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There was a story circulated about **Goose Pimples** that should be corrected. The story goes **Bix** wasn't impressed with this tune. While it was being recorded, he put two cornet notes in the middle of Signorelli's piano break so a new master would have to be made. This turned out to be the best master and **Bix** accepted it, as he was especially fond of the ride-out near the finish.

In listening to the record, and being told the story, Bill Rank dismissed the possibility. "The two notes **Bix** blew are in a logical place for an insertion of a 'Charleston Beat', and I am certain this is what he intended to do." Attention has also been called to **Bix**'s solo and it is said he became confused in his fingering and had to "bend his lip" to get things to come out correctly. Bill pointed out, that **Bix** used this trick in his styling. **Bix** would push the valve half way down and bend the note for effect. This was not defective technique, but a special application of the embouchure intentionally used by **Bix**!

Esten Spurrier (2/22/73):

In the playing of a chorus, **Bix** and I both inwardly sang the phrases and the fingering fell into place. We discovered the range within the chorus was almost "normal" vocal range. Neither of us played a sustained high note series, we believed the throat had a tendency to close. A high note had to be reached for, outside of the vocal range. You'll notice this on many of **Bix's** choruses, riffs, etc. They happen and then back into vocal range. One day you feel great—diaphram and everything is coordinated. Your vocal range may be a couple notes higher. In this connection when **Bix** made **SORRY** he told me, "**I have never felt better on any recording date**". It was obvious, the recording had such a happy "vivo" [liveliness] to it.

Oct. 26 (Wed)—Trumbauer recorded with Red Nichols at Victor Records. **Sugar**, was one of the titles. The Trumbauer band was set to record the same selection in the afternoon for OKeh.

Red Nichols offered (I-7/4/60):

I remember when Tram and I tried to form a partnership. The idea was that I would record the tune early in the day and later Tram would record for OKeh. Tommy Rockwell, Recording Director at OKeh Records would not go along with the idea and nixed using me on this recording date, insisting that Tram use **Bix**. Tram found **Bix** in Plunkett's, and not in too good of shape, but Tommy insisted that he use **Bix** and that was that!

Oct. 26 (Wed)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); unknown (t); Bill Rank (tb); Frank Trumbauer, Don Murray, Bobby Davis (rds); Adrian Rollini (bsx); Eddie Lang (g); Joe Venuti (vn); Frank Signorelli (p); Chauncey Morehouse (d).

W 81575	**Sugar** (Yellen-Ager-Crum-Nichols) Vocal: Ed Macy, John Ryan
W 81575-A	Rejected
W 81575-B	78 rpm: OK 40938 LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD 4
W 81575-C	Rejected

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W 81576 **Did You Mean It?** (Baker-Silvers-Lyman)
Vocal: Les Reis (An Al Jolson Impersonator)

W 81576-A Rejected
W 81576-B Rejected
W 81576-C Rejected

OK 40938 as by "Russell Gray and His Orchestra."

Russell Gray (undated):

I started on trombone but when the teeth gave out, I switched to piano and marimba. Tommy Rockwell and I had worked together, and I knew him as a fine drummer.

I did not know **Bix** or Tram.

As I understood the situation, when the tune was recorded, there were some hard feelings between Tommy and Tram. Tram refused to have the record released under his name. Tommy decided to issue the record but he did so under my name. Perhaps as a gag?

I never recorded for OKeh Records but they had previously issued another recording using my name. It was by a group from the California Ramblers. The Goofus Five [OKeh 40846].

Bill Rank and Chauncey Morehouse are certain the solo on **Sugar** is **Bix**. Chauncey says **Bix** "was under duress," and had to read his solo, thus causing confusion among collectors. Some have attributed the solo to "Boe" Ashford. The record was played for "Boe" on 3/7/91, and he identified the cornet as **Bix**.

Bill vividly remembered the date. Miff Mole was to have played on the Victor date (morning recording) but had forgotten it. When Red called, Miff offered an excuse that he working on his car and couldn't repair it in time to make the recording. (Miff was then living on Long Island.) Bill made both recordings.

In later years, as the doubts began to build questioning the solo as **Bix**, Dick Dupage (12/2/62) played the recording for Red Nichols and Red stated he was quite certain the solo was **Bix,** playing a bit loaded.

Oct. 26 (Wed)—Adrian Rollini's group ended their association with Jack Benny at the Audubon Theatre. *Variety* reported Jack "found the dough too small" and noted that the band was set to record, but did not offer any further details.

Oct. 27 (Thu)—**Bix** and Trumbauer joined Paul Whiteman's Orchestra at the Indiana Theater in Indianapolis.

Paul Whiteman had heard **Bix** at the Cinderella Ballroom in 1924 and according to Burnie Beiderbecke (4/11/60):

Bix had a previous offer to go with Paul Whiteman which he rejected because of his inability to read music. This he learned to do while with Goldkette [and Trumbauer] and then went with Whiteman.

Paul Whiteman was born in Denver on March 28, 1890. His father, Wilberforce J. Whiteman, supervised the music program for the Denver school system. Paul's mother, Elfrida M. Dallision Whiteman, was gifted with a fine contralto voice and gave recitals through the region. Paul's sister, Ferne, also sang exceptionally well. Under his father's tutelage, Paul studied the violin and viola.

Paul left Denver in 1914 and moved to San Francisco, where he played viola in the San Francisco Symphony for 1915-1916 and 1917-1918. With the entry of

World Radio History

the United States into World War I, Paul enlisted in the navy and was stationed at Mare Island (Vallejo, CA.) where he served as a bandmaster.

After being discharged, Paul formed his own orchestra. In December 1919, after a few dates, the ensemble was booked into the Alexandria Hotel in Los Angeles. This was the start of his original orchestra. It included Henry Busse, Mike Pingitore, and soon afterwards, Ferde Grofé.

The band's break came in May of 1920 when they were booked into the Ambassador Hotel in Atlantic City. He made his first Victor recordings in August. They were the best-sellers: **WHISPERING, JAPANESE SANDMAN, AVALON** and others. By September, the band accepted an offer to play the Palais Royal [48th Street and Broadway], where they were a fixture until 1924.

In the summer of 1922, they made their Broadway debut in George White's Scandals, and in 1923 toured Great Britain before returning to the New Amsterdam theatre in October for the Ziegfeld Follies.

Paul's historic Aeolian Hall concert took place on February 12, 1924 with George Gershwin playing his **RHAPSODY IN BLUE.**

For all of the early part and the final two months of 1925, the band gave concerts outside of New York, mostly one-nighters, in a coast to coast transcontinental tour that included an extended engagement at the Hippodrome in New York and a short summer tour of the New England states.

In 1926, Paul took his musicians, now world-renowned, on a tour of Scotland, Germany, Holland and France. When they returned, they embarked on a tour of the country for the Paramount-Publix theatres.

By mid-February 1927, Paul opened his own club (formerly the Cinderella Ballroom,) and in the Broadway production of "Lucky," he and his orchestra made brief late evening appearances on stage. Later in the year, Paul made another tour for the Paramount-Publix theatres which included a stop in Indianapolis, where **Bix** joined the band.

Band personnel: Henry Busse, Charles Margulis, Bob Mayhew (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Tommy Dorsey, Jack Fulton (tb); Chester Hazlett, Harold McLean, Frank Trumbauer, Jimmy Dorsey, Jack Mayhew, Nye Mayhew, Rupert "Rube" Crozier, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (doubling on acc), Charles Gaylord, John Bowman (vn); Mike Pingitore (bj); Mike Trafficante (bb); Steve Brown (sb); Harry Perella, Tom Satterfield (p); Hal McDonald (d). Bing Crosby, Harry Barris, Al Rinker (Paul Whiteman's Rhythm Boys), (v). Austin "Skin" Young, Jack Fulton, Charles Gaylord (Paul Whiteman Trio), (v). Ferde Grofé, Bill Challis, Tom Satterfield, and occasionally Matty Malneck (arr); John Bowman (libr).

Steve Brown (12/5/57):

I worked for Jean Goldkette from September 16, 1925 until the band broke up on September 18, 1927, when I joined Paul. My health was not too good and I was advised to have my teeth pulled. While in Indianapolis, I told Paul Whiteman of the situation, and Paul gave me a quart of whiskey to "load up on" before going to the dentist. I did, and had more than twenty teeth extracted.

Not realizing what I was doing, I returned to the theatre and took my place behind the curtain for a big solo number with the band. Paul noticed the blood coming from my mouth and immediately had me escorted back to my hotel room.

I suffered through the next several days until we reached Chicago.

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Al Rinker (I-4/1/61):

When **Bix** joined, we all felt a special presence in **Bix**. He was an "artist musician" and especially appreciated by fellow musicians. He did not have a bag of tricks in his styling but straight, honest playing. We knew his talent because most of us had his recordings. Those records he made as **Bix** and Gang, and my particular favorite with Tram, I'M COMING, VIRGINIA. **Bix** had a sweetness about himself. He was a humble person. I don't mean gullible, but humble in the face of things. A true relationship towards his fellow man. He wasn't a mean person. He was a kind person.

Oct. 28 (Fri)—End of the Indiana Theater engagement. That afternoon, Hoagy was at the theatre to pick up two arrangements Bill Challis had made for his Gennett Recording date. **Bix** and Tram persuaded him to play for Paul Whiteman. Hoagy selected WASHBOARD BLUES, from a recording he had made with Hitch's Happy Harmonists (May 19, 1925). Paul was captivated by the song and its shifting tempos. He quickly assigned it to Bill Challis. Challis wrote parts for Hoagy's idiosyncratic vocal and piano that preserved the song's evocative blues character.

Oct. 29 (Sat)—PW: opened at the Ambassador Theater on Seventh and Locust, St. Louis. **Bix** contacted Ruth Shaffner. The Shaffners were living at the same address, but had moved from the bottom floor of their apartment building to the fourth floor.

Ruth Shaffner (7/5/73):

Bix and I had really wonderful times together. When **Bix** would introduce me to his friends, he would say, "**This is my girl**". He would sometimes call me his sweetheart. How he could smile! He was so kind and considerate and absolutely impossible to resist. I cannot express how much I loved him. He was on my mind constantly.

Estelle Shaffner (6/14/66):

I was working downtown. On my lunch hour, I was walking down 7th Street and in front of the Ambassador, ran right into **Bix**. He said, "**Hi**," etc. and picked me up about two feet off the ground. He asked,"**How would you like to meet a wonderful fellow**?" I said, "I'd love to." He took me over to the Mayfair Hotel and introduced me to Bing Crosby. I bought a new outfit for the evening. Ruth and I met **Bix** and Bing after the show at the Ambassador. I think it was on a Saturday. I cannot recall what we talked about or where we went, however, it might have been the "Wedge." I can recall **Bix** playing in the band, and Bing singing. Bing was the most wonderful person I've ever known. He was so much fun. [The "Wedge" was formerly called "Joe's". Ruth and **Bix** had visited Joe's in 1925 and 1926 according to Ruth's diary.]

Nov. 4 (Fri)—PW: closed at the Ambassador and left for Chicago. **Bix** stayed behind and spent the next two days with Ruth.

This was not the only time that **Bix** missed a train with Whiteman.

Steve Brown (12/5/57):

We had to wake him up to be sure he was on time. I remember one occasion we were leaving by train, **Bix** missed it, caught a cab and followed us to the place. Cab fare, $56. While **Bix** was careless in a great many things, a nicer boy could not be found.

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Nov. 7 (Mon)—PW: opened at the Chicago Theater, located at Randolph—State—Lake. *Chicago Tribune*: "Come early in the week. Give 'The Jazz King' a tremendous reception. The crowds will be enormous at the week-end."

Jimmy McPartland (TI-2/1/54):

I got a call from **Bix** at eight in the morning. He had left his tuxedo at the cleaners in St. Louis and he asked if he could borrow mine. Then, as always, he could have anything I had. I never saw the tux again, but do you think I cared?

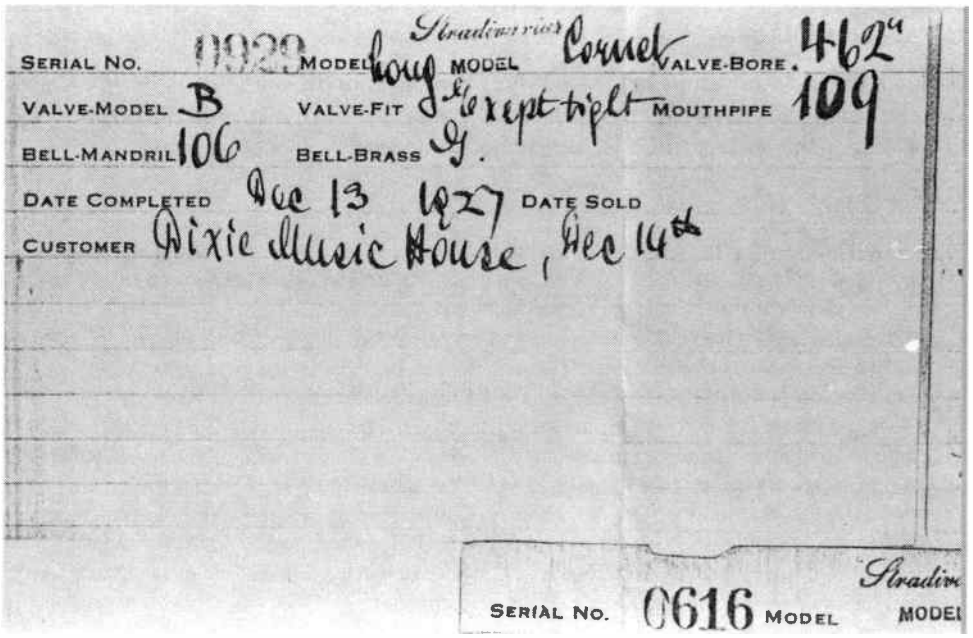
Bix, the Dorseys, and others, went to Sam Beers' "My Cellar," 222 North State Street to jam with other Chicago musicians until dawn. Steve's problems had a happy ending when he was fitted for a set of dentures. [Because of three 2's in the address, it is also known as The Three Deuces].

Jimmy McPartland (TI-2/1/54):

We played a jam session at the Three Deuces and **Bix** showed me his new Bach cornet, the best horn he'd ever owned. I fell in love with it, and right after the jam session, he took me over to the Dixie Music Company. **Bix** put down $100 for a Bach [serial number 929], and told me, "**You can scrape up the other $50**". [Jimmy did and picked up the cornet on December 14th].

Harry Gale, (9/24/73):

Someone had arranged for a jam session at the Three Deuces Cafe at 222 North State Street in Chicago, and I was invited to attend. **Bix** came down, Benny Goodman, and myself, and a half dozen other prominent guys whose names escape me completely. Bing Crosby attended. The jam session went into the early morning hours. It was a memorable evening, for **Bix** was at his best.


SERIAL NO. 0929 MODEL Stradivarius long MODEL Cornet VALVE-BORE .462"
VALVE-MODEL B VALVE-FIT Kept tight MOUTHPIPE 109
BELL-MANDRIL 106 BELL-BRASS G.
DATE COMPLETED Dec 13 1927 DATE SOLD
CUSTOMER Dixie Music House, Dec 14th
SERIAL NO. 0616 MODEL Stradiv MODEL

Bach instrument file card for Cornet #929. (Courtesy the Selmer Company).

World Radio History

Frank Trumbauer (undated):

When **Bix** and I first joined Whiteman, we roomed together. **Bix** purchased a dozen shirts. As he wore each one, he discarded it onto the closet floor. He did not know Whiteman's schedule, and he was hesitant to send the shirts to the cleaners. He was afraid the band would leave town and he'd have to leave his shirts behind. Once he used all the new shirts, he would sift through them, at the bottom of the closet, seeking what he felt was the best appearing one. He wore that one! This process he followed all the time we were in Chicago!

Paul Whiteman featured Ulderico Marcelli's arrangement of the **WILLIAM TELL OVERTURE** (in jazz time) at all Chicago theatre dates.

Charles Margulis (I-3/27/66):

I joined the band in Buffalo, shortly before **Bix** and Tram joined in Indianapolis. I was called by the nickname of "Muggles" by the band, and Paul called me "Magoo." In 1929, Tram landed "The Great Gabbo" on me.

I found **Bix** to be a nice, young kid. Very clean cut. Great sense of humor. While at the Chicago Theater **Bix** received word that his mother was coming for a visit. Now he had been out, the night before on a tear, and he looked in pretty bad shape, but by the time his mother arrived that evening, he looked like Joe College. He was neat as a pin and all spruced up. His mother was very pleased that he had (in her words) made it to the top! She felt her son had reached the height of his career.

At the time, **Bix** was playing a Bach Stradivarius cornet.

The Whiteman band was to the music world what the 1927 New York Yankees were to baseball. We were giants. The greatest band in the land. You had to be a terrific musician to play the arrangements. Everyone was a terrific instrumentalist. And to my way of thinking, the only person that ever had the right to be called "a Big Shot" was Paul. This man was Mount Everest!

Nov. 13 (Sun)—PW: closed at the Chicago Theater.

Nov. 14 (Mon)—PW: opened at the Uptown Theater, located at Broadway and Lawrence, Chicago.

Nov. 18 (Fri)—Copyright for **IN A MIST** registered in the name of Robbins Music Corp., under E678864. Copyright renewed under H139807 on November 19, 1954, under the names of C. B. Beiderbecke and Mary Louise Shoemaker.

Bill Challis via Norman P. Gentieu (I-3/1/86):

Jack Robbins used to hang around the Whiteman Band. I don't know if he heard the recording or if some of the musicians told him about **Bix**'s **IN A MIST**. He wanted to publish it because he knew the Paul Whiteman connection was a good outlet.

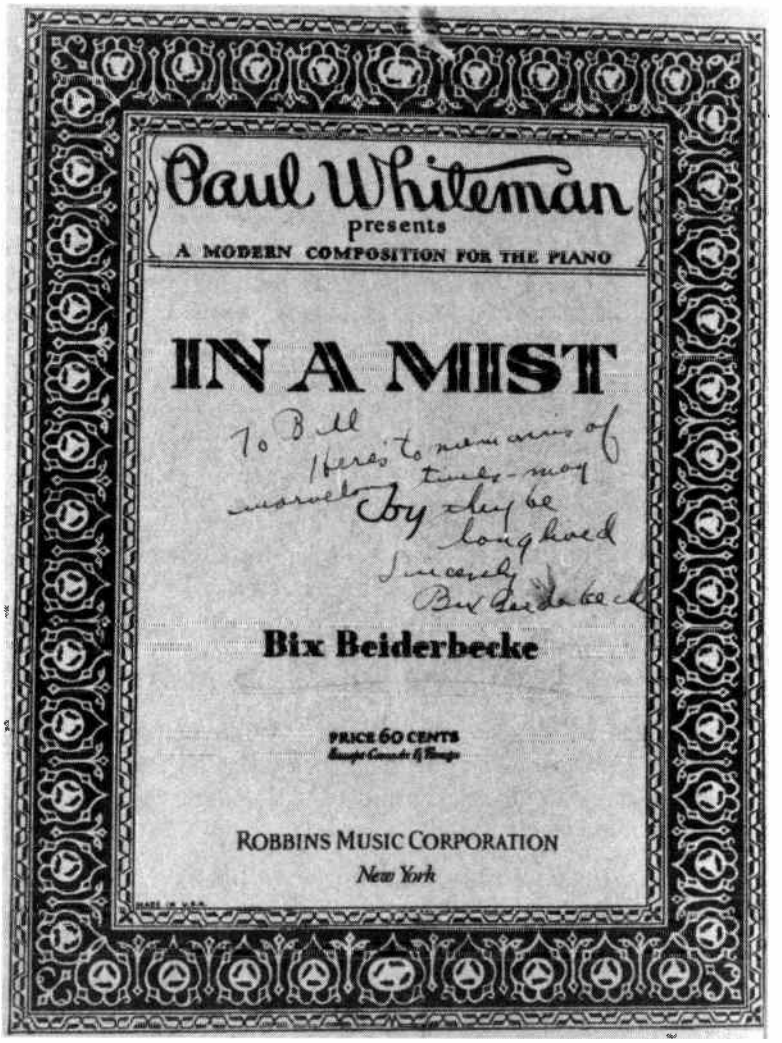
Originally he gave the task to Hugo Frey of his office, but Hugo was only able to get with **Bix** and put down four or five bars. The trouble was **Bix** was on the road with Whiteman, and Hugo was in the Robbins office. The two of them couldn't seem to get together.

Jack asked me if I'd do the arrangement. Jack had a definite idea as to the format. He wanted a rhythmic opening, then he wanted a melodic middle part, along the lines of **RHAPSODY IN BLUE**. **Bix** didn't take too long to write the melodic part.

When **Bix** could find the time, he'd come to my apartment, where we did the arranging. **Bix** was a late sleeper, so we never got started until around noon, never in the late afternoon. There were times, especially at the beginning, when we had the time but we just couldn't get the thing done right. This was just a normal development.

When we first started, we'd get down about four bars. Never more than eight or ten. We

World Radio History



Bix autographed a copy of IN A MIST *to Bill Priestly. (Courtesy Bill Priestly).*

crawled and it took us six months to do the arrangement. **Bix** would play over each part two or three times. He was very patient as he wanted to complete the work.

I was at the keyboard just to the right side of **Bix**. I could see everything. I had a table and chair alongside the piano.

Bix played in the key of "C", "F", and "G". Never in the black keys. Never "D-Flat" or "G-Flat". You'd think he'd play in "B-Flat", the key of his instrument, but he didn't.

One thing I hate to hear is for people to play IN A MIST and improvise the tune. It is already an improvisation in itself. Play it the way **Bix** put it down!

Note: The sheet music of IN A MIST has a 1928 copyright.

Paul Whiteman had flirted with jazz during the 1920s, somewhat furtively, perhaps, since embracing the new art form too ardently might have jeopardized his status as the very embodiment of musical entertainment for America's rock-

World Radio History

ribbed conservative middle class. In 1926, the trumpet of Teddy Bartell had spiced Whiteman's waxing of **St. Louis Blues** (Victor 20092); in early 1927 Red Nichols had starred on Matty Malneck's special arrangement of **I'm Coming, Virginia** (Victor 20751) and Max Farley's arrangement of **Side By Side** (Victor 20627). And challenged in August 1927 by Don Redman's arrangement of Waller's **Whiteman Stomp**, the Whiteman musicians had fearlessly tackled that complex jazz étude and acquitted themselves nobly (Victor 21119), if not as extemporaneously as Fletcher Henderson's orchestra (Columbia 1059-D).

But it was the arrival of **Bix**, Frank Trumbauer, and Steve Brown, together with the memorable charts of Bill Challis, Matty Malneck, and Tom Satterfield, that gave the Whiteman big band a distinctive jazz cachet.

Such appreciation, however was limited to the true connoisseurs of hot jazz. The general public never comprehended and the compulsive Whiteman bashers never really listened to what was going on. Nevertheless, the much maligned maestro was cultivating the muse of jazz with remarkable results, as the first three Whiteman recordings featuring **Bix** testify.

Nov. 18 (Fri)—Chicago, Ill. Victor Talking Machine Company.
Leroy Shield (?), Recording Director.
Time: 9:00 a.m.- 12:15 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix (c); Tommy Dorsey, Boyce Cullen (tb); Jimmy Dorsey (cl/asx); Charles Strickfaden (bar); Chester "Chet" Hazlett (bcl); Mischa Russell, Kurt Dieterle (vn); Matty Malneck (vla); Hoagy Carmichael (p); Wilbur Hall (g); Steve Brown (sb); Harold McDonald (d/vib).

CVE 40901 **Washboard Blues** (Carmichael-Callahan-arr. Challis)
Vocal: Hoagy Carmichael
Sales: 120,676 (Vic 35877)

CVE 40901-1 78 rpm: Vic 35877 (Released: January 13, 1928)
Vic 36186 (Released: Unknown)
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 4

CVE 40901-2 Destroyed

CVE 40901-3 Destroyed

CVE 40901-4 Hold conditional
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5

CVE 40901-5 Destroyed
Soloists: Hoagy Carmichael, piano and vocals; **Bix** lead in up-tempo passages.

The up-tempo passages, sparked by **Bix**'s brilliant cornet lead, contrast dramatically with the forlorn plaints of the vocalist.

Washboard Blues was an early Hoagy Carmichel hit. A friend of Hoagy's had played the Gennett recording of the instrumental [by Hitch's Happy Harmonists, with Hoagy on piano] for Fred Callan, a local poet and tombstone cutter of Bedford, Indiana. After several listenings, Callahan dashed off the lyrics whose

World Radio History

theme was the almost hopeless lament of a worn-out laundress scrubbing endless dirty clothes on a washboard.

Hoagy Carmichael (7/13/59):

> Bing Crosby kept hanging 'round listening to me rehearse the number and I wondered why? Paul later explained that he wanted Bing to be my substitute in case I broke down on the vocal job.

Nov. 20 (Sun)—PW: closed at the Uptown Theater.

Nov. 21 (Mon)—PW: opened at the Tivoli Theater, Cottage Grove, near 63rd Street in Chicago.

Nov. 22 (Tue)—**Bix** did not appear on the following recording by Paul Whiteman and His Orchestra:

CVE 40934 **Among My Souvenirs** (Nicholls-Leslie-arr. Satterfield)

Nov. 23 (Wed)—Chicago, Ill. Victor Talking Machine Company.
Time: 9:30 a.m.—11:45 a.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Henry Busse, Charles Margulis (t); **Bix** (c); Wilbur Hall, Tommy Dorsey (tb); Jimmy Dorsey, Nye Mayhew, Charles Strickfaden (bar/asx); Chester Hazlett, Harold McLean (asx); Kurt Dieterle; Mischa Russell, Matty Malneck, Mario Perry (vn); Harry Perella (p); Steve Brown (sb); Mike Trafficante (bb); Mike Pingitore (bj); Hal McDonald (d).

BVE 40937 **Changes** (Donaldson-arr. Challis)
Vocal: Bing Crosby-backed by Jack Fulton, Charles Gaylord, Austin Young (1st part); Harry Barris, Al Rinker (middle part)
Sales: #3 Unknown. (Vic 21103)
Sales: #2 Unknown. (Vic 25370)

BVE 40937-1 Destroyed
BVE 40937-2 Hold indefinitely
78 rpm: Vic 25370 (Released: July 30, 1936)
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-2
CD: Bing Crosby—Jonzo JZCD-2
CD: Bix Restored BXCD 5
BVE 40937-3 78 rpm: Vic 21103 (Released: January 20, 1928)
LP: Sunbeam LP, vol 6-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-2
CD: Bing Crosby—Jonzo JZCD-2
CD: Bix Restored BXCD 5
BVE 40937-4 Destroyed
BVE 40937-5 Destroyed
Soloists: **Patter**, Bing Crosby (16); **C3**, **Bix**, muted (16).

The great Walter Donaldson song, **Changes**, underwent a remarkable change itself in the innovative arrangement by Bill Challis. Particularly outstanding are:

World Radio History

the state-of-the-art instrumental four-part harmony; the first-chorus "chorale" for three baritones, with Jimmy Dorsey playing the melody, and the brass interjecting piquant off-beat rhythmic accents; the Rhythm Boys' sing, "Hear that mi-nor strain" in the latter part of the vocal chorus bridge. (Jack Fulton remembers when they performed this number later the wording evolved into the more apt "Hear that Bei-der-becke!"). Highlights: Bing negotiating the patter (16 bars) with insouciant Gilbert & Sullivan patter-song facility, followed by a scintillating solo by **Bix** on his incisive muted cornet; and Steve Brown's levitating string bass driving the vocals and **Bix**'s eloquent horn with an irrestible buoyant beat.

Tommy Dorsey went wild over take #1 on CHANGES, and begged **Bix** not to change a note on subsequent takes. **Bix**, never one to play the same solo twice, varied his solo ever so slightly thereafter, which disappointed Tommy because he felt #1 was a classic.

Bing Crosby (I-11/26/69):

I think CHANGES was a tune made famous by the Williams Sisters, and Challis did an arrangement for us. I don't remember if that was **Bix's** first recording with Paul. Maybe, WASHBOARD BLUES, I remember that one. I was warming up in the bullpen, just in case Hoagy stumbled with the vocals. I wonder if Hoagy remembers that? **Bix's** style just blew us away. He could find notes that no one else could find. I think Challis left a lot of solo parts open for him, that is, just put down the number of bars, gave **Bix** the tempo, and let him improvise.

Bix was a jazz musician with this fabulous ear, and he surprised us when he had us listening to recordings by Stravinsky, Debussy, and those serious composers. His style was a blend of jazz and the music of these serious musicians and it showed in solos that he did such as SWEET SUE and OH, MISS HANNAH and several others.

Nov. 25 (Fri)—Chicago, Ill. Victor Talking Machine Company.
Time: 9:30 a.m.—12:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse (t); **Bix** (c); Tommy Dorsey (tb/t); Wilbur Hall (tb/bj); Jimmy Dorsey, Harold McLean, Chester Hazlett (cl/asx); Charles Strickfaden (tsx); Frank Trumbauer (C-m); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Harry Perrella (p); Mike Pingitore (bj); Mike Trafficante (bb); Steve Brown (sb); Hal McDonald (d).

BVE 40945 (WHAT ARE YOU WAITING FOR?) MARY (Donaldson- arr. Malneck)
Vocal: Bing Crosby
Sales: #2 Unknown. (Vic 21103)
Sales: #4 Unknown. (Vic 26415)

BVE 40945-1 Destroyed
BVE 40945-2 78 rpm: Vic 21103 (Released: Jan. 20, 1928)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-2
CD: Bing Crosby—Jonzo JZCD-2
CD: Bix Restored BXCD 5
BVE 40945-3 Destroyed

World Radio History

BVE 40945-4 Hold indefinitely
78 rpm: Vic 26415 (Released: November 17, 1939)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-2
CD: Bing Crosby—Jonzo JZCD-2
CD: Bix Restored BXCD 5
Soloists: **C1** Busse (8 & 16); **Verse**, **Bix** (15); Malneck (1); **Trans**, Malneck (3); **C2**, Bing (31), Malneck (1); Trans, Malneck (3); **C3**, **Bix** (8), Busse (8), Trumbauer (2); **Coda**, Trumbauer (2), McDonald (1).

An ingratiating ballad, (**What Are You Waiting For?**) **Mary**, another Donaldson hit, was ingeniously arranged by Matty Malneck to show off the contrasting artistry of both Henry Busse and **Bix**, as well as Bing's distinctive vocal style. Structurally, **Mary** has the form A(8), B(8), A(8) and B(8). Melodically, the Fox Trot Song (so labeled on the sheet music) juxtaposes the idioms of two eras.

Section A harks back to the turn-of-the-century salon music of composers such as Cecile Chaminade, Leo Delibes and Ethelbert Nevin. In contrast, Section B flaunts the jazz-influenced vernacular of the 1920s — not unlike the straight-ahead rhythmic persuasion in such tunes as **Ostrich Walk**, **Spanish Shawl**, and **My Pet**.

Taking advantage of the different idioms, Malneck scored the nostalgic melodic line of A for Henry Busse's gracefully lilting muted trumpet, an ideal fit as it turned out. For the more contemporary melody of B, Malneck turned to **Bix**. The cornetist plays lead in the dynamic Challis-influenced scoring for the verse and, after a felicitous vocal by Bing, ad libs eight measures of the third chorus with exemplary **Bix**ian improvising (inevitably hot and as Bill Challis said of all of **Bix**'s music, "always tasty"). Busse then reappears and, in a superb lapidary finale, both styles coalesce, with Trumbauer contributing two brief solos in the coda, and Hal McDonald signing off with two discreet farewell taps on his Chinese cymbal.

Nov. 27 (Sun)—PW: closed at the Tivoli Theater. Tommy Dorsey left the band.

During the Whiteman Orchestra's stay in Chicago, **Bix** was persuaded by Henry Busse and Charlie Margulis to grow a moustache. They convinced him it would help his embouchure.

Nov. 29 (Tue)—PW: played at Memorial Hall in Columbus, Ohio.

Nov. 30 (Wed)—PW: played at Land O' Dance in Canton, Ohio.

Dec. 1 (Thu)—PW: played at Madison Gardens in Toledo, Ohio. Four-hour concert and dance. Price: $1.50, plus tax per ticket.

Dec. 2 (Fri)—PW: played in Lansing, Michigan, for a concert and dance program. *State Journal of Lansing* (Dec. 2 & 3): "Lansing is one of the few cities in the country where Mr. Whiteman has consented to play for a dance . . . dance to follow the concert. 'Rhythm Boys' are new to Lansing. Two baby pianos whose lids go wham, assist in the act . . . Stringed bass being spanked with flat of the hand rather than bowed."

World Radio History

They got me sketched good looking! Tram hideous how about the mustache?

THE CLEVELAND PRESS

WHITEMAN WILL GET PAY FROM MOTOR CONCERN

And That Concern Will Be General Motors if Our Guess Is Any Good; Hired at Rate of $20,000 an Hour, But Will Play Only 15 Minutes.

By BILLIE THOMAS

PAUL WHITEMAN has been hired by "a motor company" to broadcast over a network of stations, Jan. 4, at the rate of $20,000 an hour. That's a lot of money, but he isn't going to get $20,000. Only a mere $5000. For he will be on the air only 15 minutes. And this, you will admit, is at the rate of $20,000 an hour.

* * *

WHITEMAN doesn't know which motor company has hired his services for this occasion as the contract was closed by his New York agent. It's a rather easy guess, however, General Motors.

The show is for 15 minutes. General Motors programs are divided into four parts of so many types of music. So we are willing to wager at least $5 apiece Whiteman will have one of these episodes.

Requests

The greatest music is radio today is the request vs. intelligent choice of orchestral program. Thousands of requests are received every week, not counting those of listeners-in who are playing their own phonographs. Thereby showing the wide diversity and the varying tastes of listeners in the audience. Thousands of listeners in the east are for the program and the rest of the country is for the other one.

Whiteman's orchestra will be chosen for the request program. It has been heard over the Columbia network, and will be heard on the Red network.

They have been identified with the leading bands such as Guy Lombardo and Ray Miller's for several years, but are at their best when in a small combination such as Frank Trumbauer's orchestra, composed of the pals, Eddie Lang on the guitar and Jabo Jenkins on the piano.

They have recorded numerous records under almost as many names.

However, "Three Blind Mice," "Krazy Kat," "Singing the Blues," "For No Reason at All in C," "Trombonitis," "Wet Lips" and "Jungle in New Orleans" and "The Chicago Typical" all have been under the baton of Frank Trumbauer and recorded for Okeh.

To our way of thinking, no choice could be started in the "selections" being brought up on the list of music.

Trum and Bix were heard from only for a moment in Whiteman's early week program. Trum had a chance there in "Under the Moon."

"Happy"

Old Gold is being little time in getting new New York stage productions on the air. "Happy," a musical comedy in two acts, which opened at the Earl Carroll Theater Monday, will be heard on the Red Network Saturday night starting at 8 o'clock.

This list of stations relaying the two includes WTAM, but should be available this WOAF.

The cast includes Virginia Smith, Perry Helton, John Kane, Madeline Parkyatte, Fred Stanley and Shirley Abramson.

This is the 15th of the "Old Gold on Broadway" hours which have been put on the air by the Red Network.

Daniel Frohman

Gilbert's Radio Hour of 8:30 p. m. tonight, on the Red Network, presents to have Daniel Frohman, about to sail, to tell. Here will be the

BIX

Tonight

Friday is a busy night in the music and news to your radio.

At 8 o'clock the Columbia network will have Rudolph Wurlitzer's organ recital. At 8:15 Jack Fulton will sing. The Red Network will have Bix Beiderbecke at 8. At 8:15 Ruth Etting will sing. At 8:30 Gilbert's Radio Hour will be on the Red Network. At 9 o'clock the Columbia Network will have Bix Beiderbecke at 11. The Columbia Network has work its first hour at 11. We are of the best university lectures of the month.

On the Blue Chain will come the Wrigley Hour starting at 9 o'clock.

Local Tunes

Fickle Fingers "Some Day You'll Know" and "Where in the World" by Emerson Gill continue in getting national popularity. Heard's music we heard several times from New York and Chicago stations. Gill's very and the same is in the "Fickle Fingers." Gill's particular

Paul Specht

Paul Specht, who was for a couple of years a regular favorite thru WTAM, is appearing again if for no the air. His two pieces are "Hot Feet" and "Roll Up the Carpet." Of the distinctly hot type recorded for Columbia.

Author Cole plays the base saxophone in Red Nichols' "Ink" recognized his California Ramblers at least long enough to record "Bellhop Dan, Dan, for Columbia. A strictly modern dance record.

MacDermott

A. P. MacDermott, formerly with Sterling Manufacturing Co., is now manager of the radio department of Kinney & Levan.

"Spirited"

That the public is more interested in a good-looking girl than one not so good-looking is a rule rather well accepted by everyone. But that man and of the fair sex who actually chance to have her by friend with so as a "beautiful person."

Nine Melody Masters

We have been wondering what became of the Nine Melody Masters whose Thursday night programs pleased us so much from WJZ. For the last couple of weeks they have not been heard and have now mostly replaced from all network programs.

"I Still Do"

Moran and Mack, you are reminded, will have a full hour in Thanksgiving on the Columbia Hour, Dec. 25.

Letter

"Billing" who is in the Orchestra Williams gets nothing but refusing from Paul? Is it the trouble, and for variety we think and gives us much more Kate Gill's contents, who gets as much from time to time paper. Kate Gill. Don't look by the but we do not that Gill, we do. Don, and the Miami Makers are the only orchestra that has an accordion in it.

Bix and Tram

In carefully selected spots on the one, the early radio will take the place of a radio and

Guy Lombardo

Tuesday night, for instance, this WTAM will give an hour of Irving Berlin numbers. Next Tuesday night his program will be composed of Donaldson's tunes, and the following Tuesday of George Gershwin's music.

The Zither

This zither in the afternoon programs from WJZ for Blue Network shows that on Tuesday, Dec. 20, Tramel and Beetle will take the air with Jan Brunes.

Unfortunately we want to which one may look forward.

MacDermott

A. P. MacDermott, formerly with Sterling Manufacturing Co., is now manager of the radio department of Kinney & Levan.

"Spirited"

That the public is more interested in a good-looking girl than one not so good-looking is a rule rather well accepted by everyone. But that man and of the fair sex who actually chance to have her by friend with so as a "beautiful person."

GOOD REASON

Mother: Mr. I am very anxious to marry your daughter.

Mr. Dell: Amazing, isn't they been married before?

Author: No, Sir.

Dell: Ah, that explains it.—Judge

COLUMBIA LINK AGAIN PRESENTS MUSIC PROGRAM

Rudy Wiedoeft Back at Mike After Long Absence; Julian Plays

Rudy Wiedoeft, back from the wilderness after the long absence, the Julian Phonograph Orchestra, Wed. night, demonstrate to the Columbia Broadcasting System listeners for the week starting Sunday, Dec. 11.

Rudy, who is saxophone soloist for the Columbia Symphony Orchestra, Sundays, Eastern Standard time, Stuart Parker will conduct the Columbia Symphony Orchestra, and Alexander Semmler, master of ceremonies, will take over the program, with Cole, with the exclusive Columbia Phonograph Orchestra.

Three New Match

The 4 o'clock Radio Hour, at 4 p.m. Eastern Standard time, Stuart Parker will conduct the Columbia Symphony Orchestra, and Alexander Semmler, master of ceremonies, will take over the program, with Cole, with the exclusive Columbia Phonograph Orchestra.

Sunday night's program will include the Bennett Afternoon of the grain of marriage, and had Cole's special music, the American Silver Bell hour, and the Columbia Radio Hour, which is changed. This starting at 8 o'clock.

Monday's program will include the Musical Alliance in which Barnum's program's produces will be heard starting, with a full hour's work by the Columbia Orchestra.

Hear British Writers

The Master Radio company for this week will be dedicated to a study of two representative British musicians, Percy Grainger and Eric Coates, whose life stories is intimate acquaintance will be given. On the hour starting at 10 o'clock Wednesday.

In the hour starting at 10 o'clock Rudy Wiedoeft will be featured in Columbia Phonograph Orchestra. On Friday night, the exclusive instrumentalists will play some of each composition and some interesting and well-known pieces. Jan Brunes, tenor, soprano, will be heard in the Lucky Phonograph Cole.

On Friday night, Cole will be entertaining some Glen radio listeners, being attended by a short time of the singing. Cole a thing which he has never before in any of his programs. Friday evening's program is the Cole Kate program and in a Red Hudson program a variety program.

British sentimental, figures that the group of tarry group, lower this year than any year the war.

World Radio History

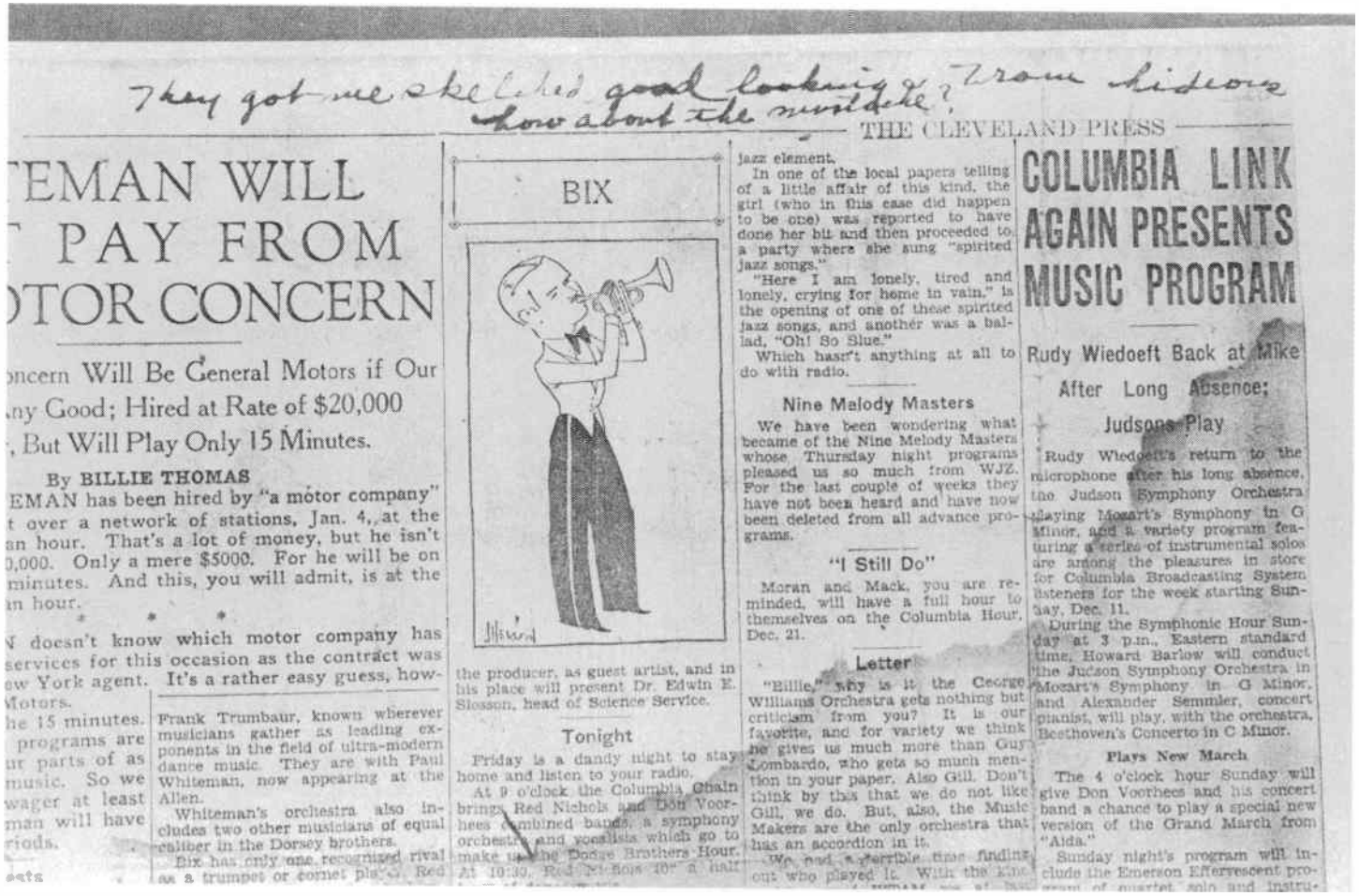
Cleveland Press, *December 9, 1927. Comments written on the top and midway down the paper in **Bix**'s handwritting. Top: **They got me sketched good looking and Tram hideous, how about the mustache?** Middle: **get a load of this.** (Courtesy the Beiderbecke family).*

The concert, at 8:15 p.m. at Prodden Auditorium: **Rhapsody In Blue**; **Dancing Tambourine**; **Just A Memory**; **Under The Moon**; **Sometimes I'm Happy**; **Limehouse Blues**; **Wide Open Spaces**; **My Blue Heaven**, Jack Fulton (v); **Falling Leaf**; **Tigerette**; **When Day Is Done**, Henry Busse (t).

Dec. 4 (Sun)—PW: opened at the Allen Theater in Cleveland.

Dec. 11 (Sun)—PW: closed at the Allen Theater.

Dec. 12 (Mon)—PW: opened at Loew's Penn Theater in Pittsburgh. Bill Rank (tb) joined, replacing Tommy Dorsey.



They got me sketched good looking & from hideous how about the mustache?

THE CLEVELAND PRESS

EMAN WILL PAY FROM OTOR CONCERN

oncern Will Be General Motors if Our ny Good; Hired at Rate of $20,000 , But Will Play Only 15 Minutes.

By BILLIE THOMAS

EMAN has been hired by "a motor company" t over a network of stations, Jan. 4, at the an hour. That's a lot of money, but he isn't 0,000. Only a mere $5000. For he will be on minutes. And this, you will admit, is at the n hour.

* * *

N doesn't know which motor company has services for this occasion as the contract was ew York agent. It's a rather easy guess, how- Motors.

he 15 minutes. programs are ur parts of as music. So we wager at least man will have riods.

Frank Trumbaur, known wherever musicians gather as leading exponents in the field of ultra-modern dance music. They are with Paul Whiteman, now appearing at the Allen.

Whiteman's orchestra also includes two other musicians of equal caliber in the Dorsey brothers.

Bix has only one recognized rival as a trumpet or cornet player. Red

BIX

the producer, as guest artist, and in his place will present Dr. Edwin E. Slosson, head of Science Service.

Tonight

Friday is a dandy night to stay home and listen to your radio.

At 9 o'clock the Columbia Chain brings Red Nichols and Don Voorhees combined bands, a symphony orchestra and vocalists which go to make up the Dodge Brothers Hour. At 10:30, Red Nichols 10" a half

jazz element.

In one of the local papers telling of a little affair of this kind, the girl (who in this case did happen to be one) was reported to have done her bit and then proceeded to a party where she sung "spirited jazz songs."

"Here I am lonely, tired and lonely, crying for home in vain," is the opening of one of these spirited jazz songs, and another was a ballad, "Oh! So Blue."

Which hasn't anything at all to do with radio.

Nine Melody Masters

We have been wondering what became of the Nine Melody Masters whose Thursday night programs pleased us so much from WJZ. For the last couple of weeks they have not been heard and have now been deleted from all advance programs.

"I Still Do"

Moran and Mack, you are reminded, will have a full hour to themselves on the Columbia Hour, Dec. 21.

Letter

"Billie," why is it the George Williams Orchestra gets nothing but criticism from you? It is our favorite, and for variety we think he gives us much more than Guy Lombardo, who gets so much mention in your paper. Also Gill. Don't think by this that we do not like Gill, we do. But, also, the Music Makers are the only orchestra that has an accordion in it.

We had a terrible time finding out who played it. With the kind

COLUMBIA LINK AGAIN PRESENTS MUSIC PROGRAM

Rudy Wiedoeft Back at Mike After Long Absence; Judsons Play

Rudy Wiedoeft's return to the microphone after his long absence, the Judson Symphony Orchestra playing Mozart's Symphony in G Minor, and a variety program featuring a series of instrumental solos are among the pleasures in store for Columbia Broadcasting System listeners for the week starting Sunday, Dec. 11.

During the Symphonic Hour Sunday at 3 p.m., Eastern standard time, Howard Barlow will conduct the Judson Symphony Orchestra in Mozart's Symphony in G Minor, and Alexander Semmler, concert pianist, will play, with the orchestra, Beethoven's Concerto in C Minor.

Plays New March

The 4 o'clock hour Sunday will give Don Voorhees and his concert band a chance to play a special new version of the Grand March from "Aida."

Sunday night's program will include the Emerson Effervescent program of quartet, solo and instru-

*Close-up of previous photo showing **Bix**'s caricature and the note at the top of the page he wrote. (Courtesy the Beiderbecke family)*

World Radio History

Dec. 16 (Fri)—PW: closed Loew's Penn engagement.

Dec. 19 (Mon)—PW: opened at the Century Theater in Baltimore.

Dec. 24 (Sat)—PW: closed at the Century Theater.

Dec. 26 (Mon)—PW: Coliseum Ballroom, in York, Pennsylvania. *York Dispatch*: "Dance program from 8:30 p.m.-12:30 a.m. Attendance: 2,500."

Dec. 27 (Tue)—PW: A party held at the Ritz-Carleton Hotel in New York.

Dec. 28 (Wed)—PW: Town Hall in Scranton, Pennsylvania.

Dec. 29 (Thu)—PW: The Armory in Wilkes Barre, Pennsylvania.

Dec. 30 (Fri)—The Whiteman Orchestra played at the Kaluraam Temple in Binghamton, New York. *Binghamton Sun* (Dec. 30, page 7): " . . . the program is new, with three exceptions, straight dance music, the type of music in which Whiteman excels. The three exceptions included George Gershwin's **Rhapsody In Blue** and two similar selections. All three were well received, the **Rhapsody In Blue** receiving the greatest ovation probably since it is so well-known. . . . After a short concert program which included several vaudeville acts, Whiteman turned to the audience and said, 'Now let's dance.' The dance program included a large number of the more popular song hits of the past four or five years and it was here that Whiteman demonstrated his superiority as a leader."

Dec. 31 (Sat)—New Year's Eve. The Paul Whiteman Orchestra played a stage show for the festivities at the Bellevue-Stratford Hotel in Philadelphia. Sam Lanin's orchestra provided dance music.

World Radio History

1928

JAN. 1 (SUN)—The Paul Whiteman Orchestra traveled to New York from Philadelphia, via the Pennsylvania Railroad.

Steve Brown (4/18/60):

On our trip into New York, **Bix** was asleep. He was hard to wake up, so some of the boys took advantage of this, and painted his face. When he got off the train, the porters and passengers were laughing at his marked up face, and **Bix** became annoyed. Not knowing what they were laughing at, he'd say, "**You don't look so hot yourself**." When he got in a taxi and the cabbie started laughing, he got a bit mad, until the cabbie turned the mirror so **Bix** could see his face. When the taxi reached the hotel, **Bix** was howling at the prank. He took the joke like a true sport.

Jan. 1-13 (Sun-Fri)—Paul Whiteman did not have a steady engagement. The band recorded for Victor and broadcast on a nationwide radio program. They were free the rest of the time.

Steve Brown (4/18/60):

If one were able to find every record **Bix** was on, it would fill a book. That boy could find the time to do everything, but sleep. When we roomed together, he would be coming in while I was going out, which was about noon.

Too bad records were not kept of the recordings we did. **Bix** was like a bee, going from one flower to another. Or like a flea jumping from one place to another. I doubt if he could tell you the recordings he made.

Many times he would go hear records that were released, which he had played on and would say, "**Did I play that?**" He was forgetful in everything but music. One night after playing, we stopped for a drink along Broadway. While in there, Maurice Ravel walked in. **Bix** got down on his knees in front of him and said: "**Ravel I adore your work. My heart, my soul goes out to you for your wonderful work.**" Ravel autographed one of his folios for **Bix**, an autograph **Bix** treasured very highly.

Bix developed his own style. So many books have said he copied LaRocca, Hardy, etc. **Bix** was interested in everyone's playing, but even to this day, I have never heard anyone that could play like **Bix**.

World Radio History

Front cover of the January 4, 1928 issue of Variety *showing the Paul Whiteman Orchestra.* ***Bix*** *is in top row, second from the left. (Courtesy the Whiteman Collection at Williams College).*

Bix and Steve Brown shared a room at the 44th Street Hotel. A sampling of the ads for the hotel in the various New York newspapers revealed: "A New Hotel," "Not in a Chain," "East of Broadway," "350 rooms, 350 baths," and "Rates per day of $3, $4, and $5."

Jan. 4 (Wed)—New York. Victor Record Co.
Nat Shilkret, Recording Director.
Time: Unknown

World Radio History

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse (t); **Bix** (c); Wilbur Hall (tb/g); Bill Rank (tb); Chester Hazlett, Frank Trumbauer, Harold McLean, Rupert "Rube" Crozier, Jack or Nye Mayhew (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, Charles Gaylord (vn); Harry Perrella, Tom Satterfield (p); Mike Pingitore (bj); Mike Trafficante (bb); Steve Brown (sb); Hal McDonald (d).

BVE 41293 **Ramona** (Gilbert-Wayne-arr. Ferde Grofé)
Vocal: Austin Young (two voices, probably Jack Fulton added, on second group of 8 measures)
Sales: Unknown

BVE 41293-1 Destroyed
BVE 41293-2 Hold indefinitely. Unissued
BVE 41293-3 78 rpm: Vic 21214 (Released: March 16, 1928)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5

Ramona is a waltz.

Same session: Charles Margulis, Henry Busse (t); **Bix** (c); Wilbur Hall, Bill Rank (tb); Chester Hazlett, Harold McLean, Jimmy Dorsey, Charles Strickfaden, Rube Crozier (rds); Kurt Dieterle (vn); Harry Perrella (p); Mike Pingitore (bj); Mike Trafficante (bb); Steve Brown (sb); Hal McDonald (d).

BVE 41294 **Smile** (Heywood-arr. Bill Challis)
Vocal: Gaylord, Fulton
Sales: Unknown

BVE 41294-1 Hold conditional
Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
BVE 41294-2 Destroyed
BVE 41294-3 Destroyed

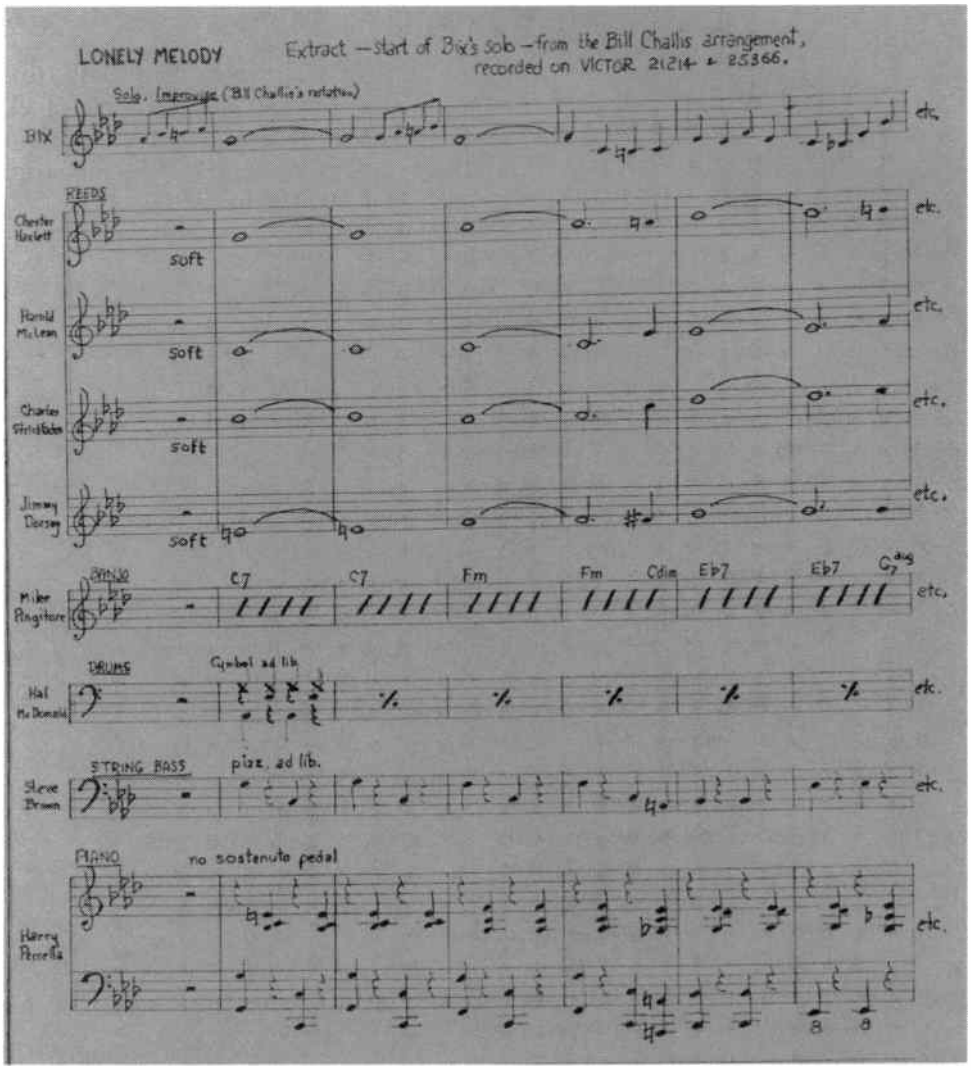
Three more takes were made on Jan. 24, 1928.

Same session: Charles Margulis, Henry Busse (t); **Bix** (c); Wilbur Hall, Bill Rank (tb); Chester Hazlett, Harold McLean (asx); Jimmy Dorsey (asx/cl); Charles Strickfaden (tsx); Frank Trumbauer (C-m); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Harry Perrella (p); Mike Pingitore (bj); Mike Trafficante (bb); Steve Brown (sb); Hal McDonald (d).

BVE 41295 **Lonely Melody** (Coslow-Meroff-Dyson-arr. Bill Challis)
Instrumental (based on a theme of Louis Gruenberg)
Sales: Unknown on either 78 rpm issue

BVE 41295-1 78 rpm: Vic 21214 (Released: March 16, 1928)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
BVE 41295-2 Destroyed
BVE 41295-3 Hold indefinitely
78 rpm: Vic 25366 (Released: July 30, 1936)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke

World Radio History



(Courtesy Norman P. Gentieu).

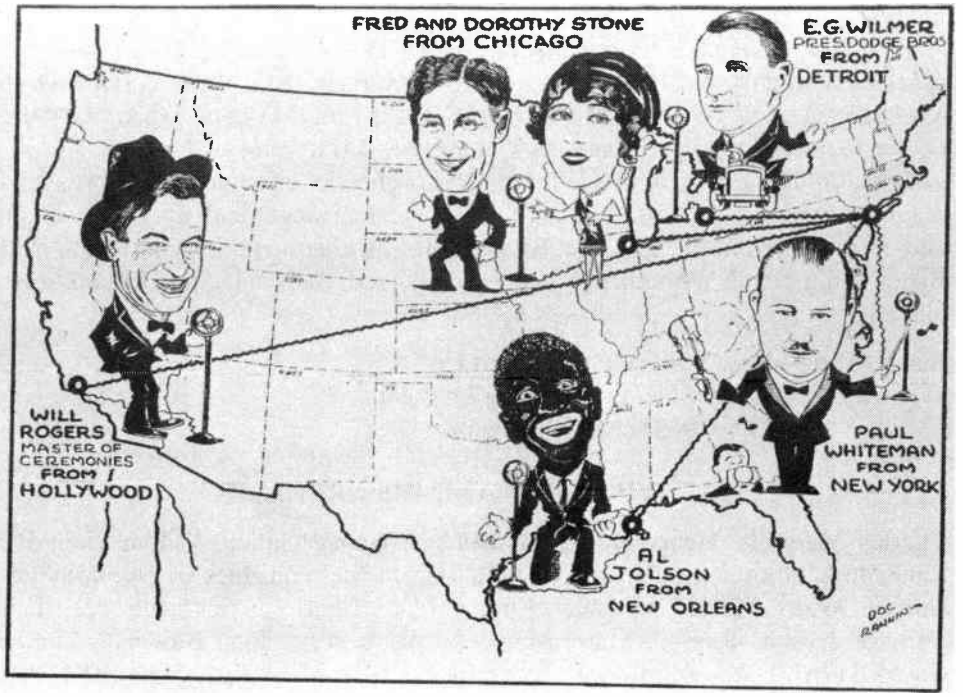
CD: Bix Restored BXCD 5
Soloists: **Bix** (16 + 8); Dorsey & ensemble (8).

One of the state-of-the-art, jazz-oriented set pieces that Bill Challis wrote for the Whiteman band, **LONELY MELODY** features superb improvising by **Bix**, propelled by the swinging rhythm of Steve Brown's prodigious slap-bass. On Take (-3), **Bix** sounds more relaxed as he plays a solo richer in musical content.

Challis's chart for **LONELY MELODY** provides a classic example. When **Bix** improvises (second chorus: 16 & 8), he is accompanied by only the rhythm section, plus a quartet of saxophones (with Tram laying out on the chorus) softly sounding sustained chords behind him. (See illustration).

Jan. 4 (Wed)—Paul Whiteman and His Orchestra participated in a special coast-to-coast radio program broadcast over the NBC network (10:30-11:30 EST).

World Radio History



Drawing of the participants on the nationwide NBC radio broadcast (January 4, 1928) sponsored by Dodge Brothers Automobile Company. (Courtesy John Newton, a noted collector).

Sponsored by Dodge Brothers, Inc. The Dodge Victory Six Radio Hour introduced the new, low-slung Dodge "Victory Six" automobile ($1,170 for the deluxe sedan). Millions of listeners all over the United States tuned in.

This broadcast marked a technological breakthrough. It was the most widespread hookup ever attempted at that time. Maximum facilities of the National Broadcasting Company and the American Telephone and Telegraph Company were utilized. Thirty-three broadcasting stations, three transcontinental telephone circuits with 12,000 miles of wire, scores of engineers and more than 200 radio station operators cooperated to produce "the most unusual radio program ever broadcast." After several weeks of preparation for the intricate broadcast, it went off without a hitch.

The WEAF announcer, Phillips Carlin, opened the broadcast in New York City. He introduced Will Rogers seated in his home in Beverly Hills, California, as emcee. Rogers then introduced and called Paul Whiteman "the man who brought opera up to jazz and jazz down to opera, the man who got the most out of music, but then tore up his music and started to play."

Whiteman's orchestra in Manhattan played an excerpt from **Rhapsody In Blue** for a few minutes; next Rogers introduced Fred and Dorothy Stone from the Erlanger Theatre in Chicago. They entertained for 15 minutes between acts of "Criss Cross," their current production (score by Jerome Kern), with hits from some of their greatest musical comedy successes, assisted by the Criss Cross Four and Mary Cooke at the piano.

Edward G. Wilmer, President of Dodge Brothers, Inc., gave a short talk from

World Radio History

his home in Detroit. Then Will Rogers presented Al Jolson from the Roosevelt Hotel, New Orleans. Accompanied by Dave Dreyer, pianist, Jolson sang two medleys: **California, Here I Come; Rock-A-Bye Your Baby With A Dixie Melody; Toot, Toot, Tootsie (Goo'Bye);** and **Mammy**. Then: **Golden Gate; Four Walls;** and **Back In Your Own Backyard**.

Back in New York City, Whiteman's orchestra concluded the broadcast playing **Among My Souvenirs**, with a vocal arrangement by Edgar Leslie and Horatio Nicholls, and the Bill Challis arrangement of **Changes**, with **Bix** soloing. Paul Whiteman himself announced each selection his orchestra played.

Jan. 5 (Thu)—New York. Victor Record Co.
Leroy Shield, Recording Director.
Time: 9:30 a.m.—1:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Harold McLean, Jack or Nye Mayhew, Jimmy Dorsey, Frank Trumbauer, Rube Crozier, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Harry Perrella (p); Steve Brown (sb); Mike Trafficante (bb); Mike Pingitore (bj); Hal McDonald (d).

BVE 41296 **O Ya Ya** (Klages-de Markoff-arr. Domenico Savino)
Instrumental
Sales: Unknown

BVE 41296-1 Hold conditional. Unissued
BVE 41296-2 78 rpm: Vic 21304 (Released: April 27, 1928)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
BVE 41296-3 Hold conditional. Unissued

This sounds like the kind of music that would be played for a knife-throwing act or a magician's routine.

Same session: Charles Margulis, Henry Busse (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Harold McLean, Rube Crozier, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Mario Perry (vn); Matty Malneck (vla); Harry Perrella, Ferde Grofé (p); Steve Brown (sb); Mike Pingitore (bj); Mike Trafficante (bb); Hal McDonald (d).

BVE 41297 **Dolly Dimples** (Alter-arr. Ferde Grofé)
Instrumental
Sales: 36,990 (Vic 21301)

BVE 41297-1 Hold indefinitely. Unissued
BVE 41297-2 Destroyed
BVE 41297-3 Destroyed
BVE 41297-4 78 rpm: Vic 21301 (Released: April 27, 1928)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5

World Radio History

A pleasant instrumental novelty, well arranged by Grofé, with solos by Mike Pingitore, Perrella and Grofé, and Hazlett.

Jan. 9 (Mon)— New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Bill Rank (tb); Frank Trumbauer (C-m); Jimmy Dorsey (cl/asx); Chester Hazlett (asx); Rube Crozier (tsx/bsx); Min Leibrook (bsx); Lenny Hayton (p); Carl Kress (g); Hal McDonald (d).

Miff Mole (tb) on the first title only.

A Letter From Dixie (Robison)

Tune only rehearsed. No matrix number assigned.

W 400003 **There'll Come A Time** (Manone-Mole)
Instrumental

W 400003-B 78 rpm: OK 40979
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5

Fine **Bix** improvising throughout, solo and with the ensemble; and an excellent 32-bar solo by Tram.

Charles Margulis (t) added for next title.

W 400004 **Jubilee** (Robison)
Instrumental
Sales: 3,000 (OK 41044)

W 400004-C 78 rpm: OK 41044 (Released: June 15, 1928)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5

Originally written for a piano solo, this characteristic Willard Robison tune gets bogged down in an arrangement with no space for solos, the musicians are totally occupied in reading the chart.

Columbia Records was unable to locate information on this session, particularly in regard to the number of "takes". **A Letter From Dixie** is listed in Trumbauer's diary as having been considered for recording, but Tram's diary listed it as **2 Letters**. Warren Scholl recalled Frank Trumbauer telling him this referred to **Two Letters From Dixie**, but more probable the tune is **A Letter From Dixie** which is a Willard Robison composition. Tram's diary lists Miff Mole on only the first title. The tune was rehearsed, not recorded. Miff Mole then left the studio.

Jan. 10 (Tue)—Columbia Records offered a contract to Tram for a series of 12 inch records. Paul Whiteman nixed the plan.

That night, Bill Challis and Matty Malneck escorted Bing Crosby to the basement of the Clarion Hotel, where there was a piano, and they rehearsed the arrangement of **Ol' Man River** for recording the next day.

Jan. 11 (Wed)—New York. Victor Record Co. Liederkranz Hall.

World Radio History

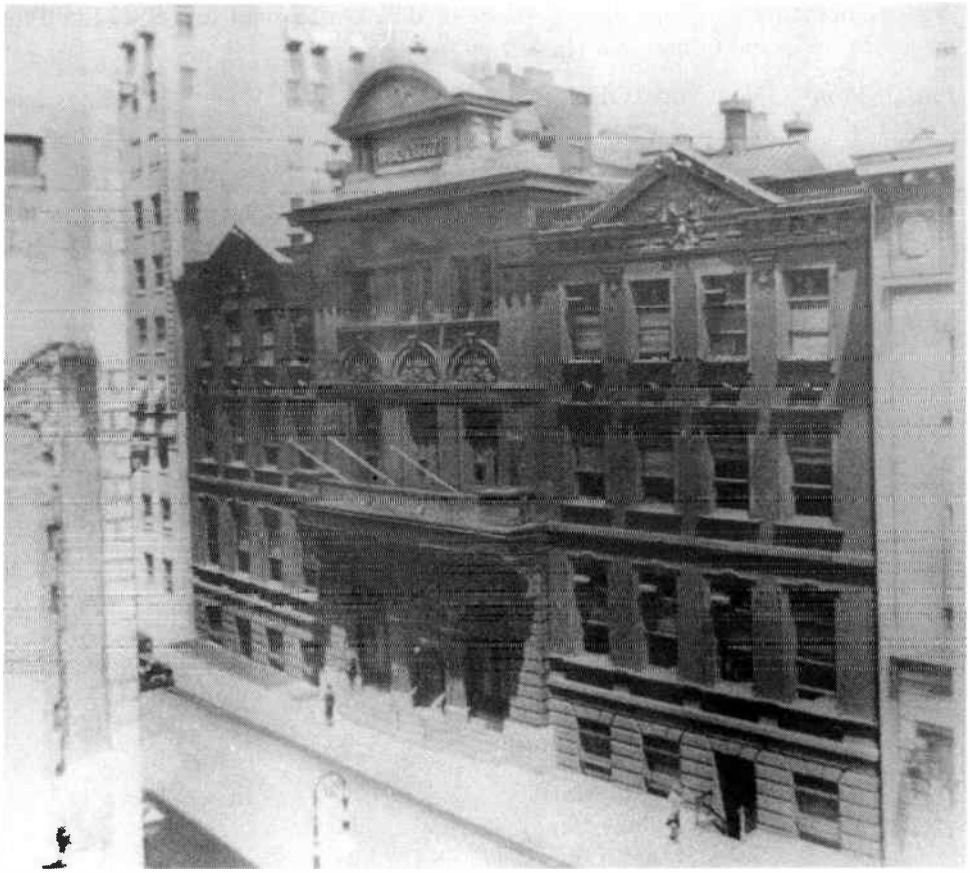


Photo of Liederkranz Hall in New York City, 1928.
(Courtesy Norman P. Gentieu).

Nat Shilkret, Recording Director.
Time: 9:30 a.m.—1:45 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse (t); **Bix**, Bob Mayhew (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Harold McLean, Frank Trumbauer, Jimmy Dorsey, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Mario Perry, Matty Malneck (vn); Harry Perrella (p); Mike Trafficante (bb); Mike Pingitore (bj); Tommy Satterfield (cel); Hal McDonald, one unknown (d).

BVE 27268 **Parade Of The Wooden Soldiers** (Jessel-arr. Grofé)
Instrumental
Sales: Unknown

BVE 27268-9 Hold indefinitely. Unissued
BVE 27268-10 Destroyed
BVE 27268-11 78 rpm: Vic 21304 (Released: April 27, 1928)
LP: Sunbeam, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
BVE 27268-12 Destroyed

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Grofé's arrangement derives partly from Victor Herbert and John Philip Sousa.

Same session: Henry Busse, Charles Margulis (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Harold McLean, Charles Strickfaden, Jimmy Dorsey, Frank Trumbauer (rds); Kurt Dieterle, Mischa Russell, Mario Perry, Matty Malneck, John Bowman (vn); Harry Perrella (p); Steve Brown (sb); Mike Trafficante (bb); Mike Pingitore (bj); Hal McDonald (d).

BVE 41607 **Ol' Man River** (Hammerstein-Kern-arr. Challis)
Vocal: Bing Crosby
Sales: Unknown

BVE 41607-1 Destroyed
BVE 41607-2 78 rpm: Vic 21218 (Released: March 9, 1928)
78 rpm: Vic 25249 (Released: Feb. 19, 1936)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-2
CD: Bing Crosby—Jonzo JZCD-2
CD: Bix Restored BXCD 5
BVE 41607-3 Hold indefinitely. Unissued
Soloists: **Bix** (2); Trumbauer (16, with superb rhythm from Steve Brown).

Bill Challis wrote the vocal chorus in the key of D-flat major to exploit the exceptionally wide range of Bing's voice.

Jan. 12 (Thu)—New York. Victor Record Co. Liederkranz Hall.
Leonard Joy, Recording Director
Time: 10:00 a.m.—1:20 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix (c); Charles Margulis (t); Bill Rank (tb); Jimmy Dorsey (c/cl); Frank Trumbauer (C-m); Min Leibrook (bsx); Bill Challis (p); Matty Malneck (vn); Carl Kress (g); Hal McDonald (d).

BVE 30172 **San** (McPhail-Michels-arr. Challis)
Instrumental
Sales: Unknown

BVE 30172-6 78 rpm: Vic 24078 (Released: June 2, 1933)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
BVE 30172-7 Hold indefinitely
78 rpm: Vic 25367 (Released: July 30, 1936)
LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
BVE 30172-8 Destroyed
Soloists: **Bix**, over ensemble (32); Min Leibrook (32); Matty Malneck (8); Matty Malneck & Carl Kress (32); **Bix**, Margulis, and Dorsey (32); Bill Rank (8).

One of the all-time great jazz recordings, made with a 10-piece combo from the Whiteman big band, with the exception of Carl Kress and Min Leibrook. Min

World Radio History

joined Whiteman on Feb. 15. Challis said the piano was moved to the corner of the room so his "oomph-cha" style would not be distracting.

Bill Challis via Norman P. Gentieu (11/18/83):

I was late for this date, I had worked all night on the arrangements. I went to sleep after finishing in the wee hours of the morning and I slept until Bill Rank called from Liederkranz Hall. I got dressed in a hurry and rushed down on the subway.

In the bridge of the 2 cornets/1 trumpet chorus, I had the three play an imitation of one of Louis Armstrong's riffs.

Bix wrote the introduction to this arrangement.

Jan. 14 (Sat)—PW: opened at the Mosque Theater in Newark, New Jersey.

Jan. 20 (Fri)— PW: closed at the Mosque Theater.

Jan. 20 (Fri)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix, Charles Margulis (c); Bill Rank (tb); Frank Trumbauer (C-m); Jimmy Dorsey (cl/asx); Chester Hazlett (asx); Adrian Rollini (bsx); Lennie Hayton (p); Carl Kress (g); Matty Malneck (vn); Hal McDonald (d).

W 400033	**From Monday On** (Barris-Crosby) Vocal: Bing Crosby
W 400033	Rejected
W 400034	**Mississippi Mud** (Barris) Vocal: Bing Crosby, Frank Trumbauer
W 400034-A	78 rpm: OK 40979 LP: Sunbeam LP, vol 7-Sincerely, Bix Beiderbecke LP: Bing Crosby—Jonzo JZ-3 CD: Bing Crosby—Jonzo JZCD-2 CD: Bix Restored BXCD 5

No information on file as to "takes" made and rejected.

Bix, in top form, dominates this recording from beginning to end. Brilliant improvising, both in his solos and with the ensemble, more than compensates for Trumbauer's vocal interludes of vaudevillian hokum. This was one of Tram's favorite **Bix** recordings. Tram remarked, "**Bix** played a chorus that just won't quit."

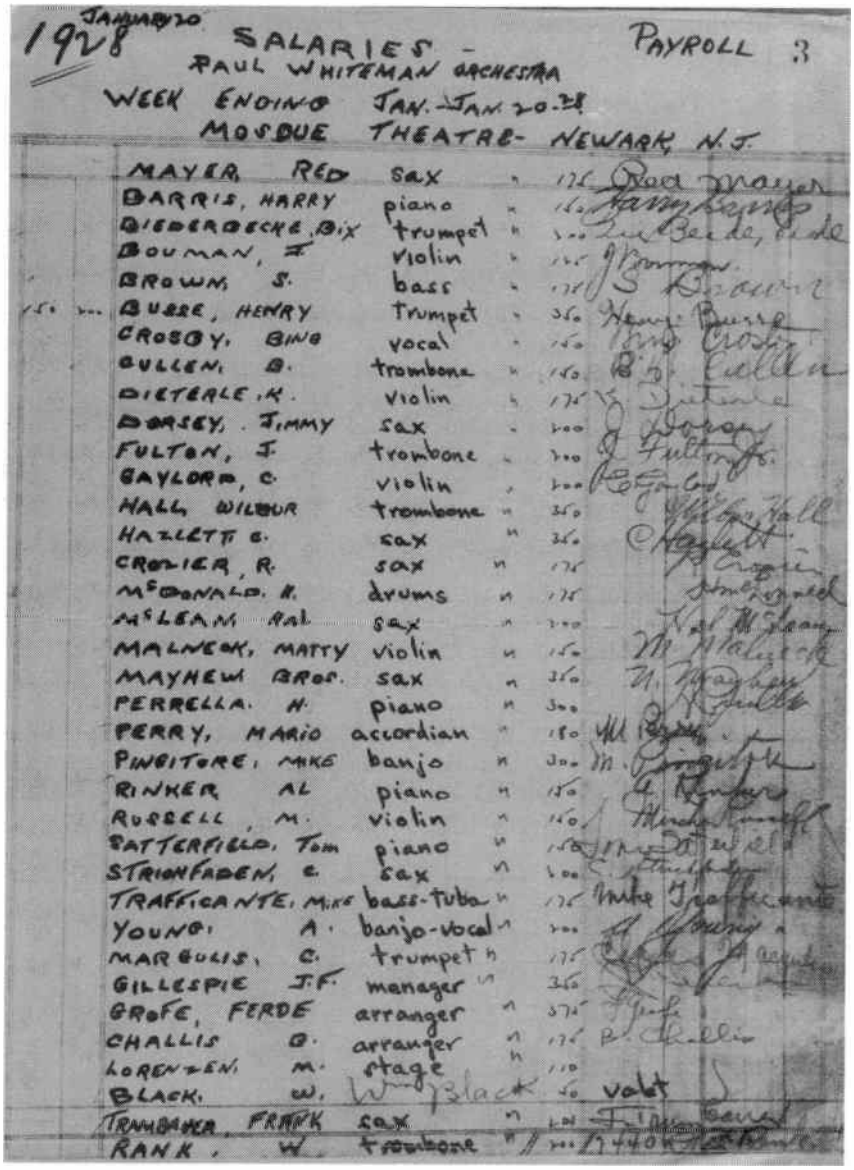
Bing Crosby (I-11/26/69):

Bix and the guys hung around a Bistro on 48th or 49th Street. Its main attraction was a piano on the balcony and the guys were always working out arrangements. How they could hear anything over all the noise always baffled me.

Tram may have worked out **Mississippi Mud** here. How he ever talked me into singing with him, I'll never know.

I had a lot of guts in those days. But I should have been arrested for singing with Tram.

World Radio History



1928 JANUARY 20 SALARIES - PAYROLL 3
PAUL WHITEMAN ORCHESTRA
WEEK ENDING JAN. 14-JAN 20-28
MOSQUE THEATRE - NEWARK, N.J.

MAYER, RED	sax	"	175	
BARRIS, HARRY	piano	"	150	
BIEDERBECKE, BIX	trumpet	"	300	
BOUMAN, I.	violin	"	175	
BROWN, S.	bass	"	175	
BUSSE, HENRY	trumpet	"	350	
CROSBY, BING	vocal	"	150	
CULLEN, B.	trombone	"	150	
DIETERLE, K.	violin	"	175	
DORSEY, JIMMY	sax	"	300	
FULTON, J.	trombone	"	300	
GAYLORD, C.	violin	"	300	
HALL, WILBUR	trombone	"	350	
HAZLETT, C.	sax	"	350	
CROZIER, R.	sax	"	175	
McDONALD, R.	drums	"	175	
McLEAN, Hal	sax	"	300	
MALNECK, MATTY	violin	"	150	
MAYHEW BROS.	sax	"	350	
FERRELLA, N.	piano	"	300	
PERRY, MARIO	accordian	"	150	
PINGITORE, MIKE	banjo	"	300	
RINKER, AL	piano	"	150	
RUSSELL, M.	violin	"	150	
SATTERFIELD, TOM	piano	"	150	
STRICKFADEN, C.	sax	"	300	
TRAFFICANTE, MIKE	bass-tuba	"	175	
YOUNG, A.	banjo-vocal	"	300	
MARGULIS, C.	trumpet	"	175	
GILLESPIE, J.F.	manager	"	350	
GROFE, FERDE	arranger	"	375	
CHALLIS, B.	arranger	"	175	
LORENZEN, M.	stage	"	110	
BLACK, W.	valet		50	
TRUMBAUER, FRANK	sax	"	300	
RANK, W.	trombone	"	300	

Paul Whiteman Orchestra Payroll Sheet for week ending Jan. 20, 1928. (Courtesy Harry Robert Archer).

Jan. 21 (Sat)—Camden, New Jersey. Victor Record Co.
Church Studio.
Time: 9:30 a.m.—12:30 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse (t); Bob Mayhew, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Jimmy Dorsey, Jack Mayhew, Chester Hazlett, Harold McLean, Charles Strickfaden, Nye Mayhew, Rube Crozier, Frank Trumbauer (rds); Kurt Dieterle, Mischa Russell, Mario Perry, Matty Malneck, Charles

World Radio History

Gaylord (vn); Harry Perrella, Tommy Satterfield (p); Mike Trafficante (bb); Mike Pingitore (bj); Steve Brown (sb); Hal McDonald (d).

CVE 41635 **Together** (DeSylva-Henderson-Brown-arr. Grofé)
Vocal: Jack Fulton
Sales: 60,779 (Vic 35883)

CVE 41635-1 Destroyed
CVE 41635-2 Destroyed
CVE 41635-3 78 rpm: Vic 35883 (Released: March 9, 1928)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
Solo: Henry Busse (32).

Jan. 22 (Sun)—PW: traveled to Philadelphia, Pennsylvania.

Jan. 23 (Mon)—PW: opened at Philadelphia's Stanley Theater, 19th & Market Streets.

Jan. 24 (Tue)—Camden, New Jersey. Victor Record Co.
Church Studio.
Time: 9:30 a.m.—11:50 a.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse (t); Bob Mayhew, **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Jimmy Dorsey, Frank Trumbauer, Jack Mayhew, Nye Mayhew, Harold McLean, Charles Strickfaden, Rube Crozier (rds); Kurt Dieterle, Mischa Russell, John Bowman, Mario Perry (vn); Matty Malneck (vla); Harry Perrella (p); Mike Trafficante (bb); Mike Pingitore (bj); Steve Brown (sb); Hal McDonald (d).

CVE 41465 **My Heart Stood Still** (Rodgers-Hart-arr. Challis)
Vocal: Jack Fulton, Charles Gaylord, Austin Young, Al Rinker
Sales: 60,779 (Vic 35883)

CVE 41465-1 Hold conditional. Previously unissued
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
CVE 41465-2 Hold conditional. Unissued
CVE 41465-3 78 rpm: Vic 35883 (Released: March 9, 1928)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
Soloist: Trumbauer (32). Note Tram's "bent" notes and Steve Brown's irresistible swinging rhythm.

Same session: Charles Margulis, Henry Busse (t); Bob Mayhew, **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Harold McLean, Jimmy Dorsey, Jack Mayhew, Rube Crozier, Frank Trumbauer, Nye Mayhew, Charles Strickfaden (rds); Kurt Dieterle (vn); Harry Perrella (p); Mike Trafficante (bb); Mike Pingitore (bj); Steve Brown (sb); Hal McDonald (d).

BVE 41294 **Smile** (Heywood-arr. Challis)
Vocal: Jack Fulton, Charles Gaylord, Austin Young, Al Rinker
Sales: 45,089 (Vic 21228)

World Radio History

BVE 41294-4 Hold indefinitely
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 5
BVE 41294-5 78 rpm: Vic 21228 (Released: March 16, 1928)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6
BVE 41294-6 Destroyed
Soloists: Rank (16, verse); Dorsey (4); **Bix**, on top of brass ensemble (16); Dieterle (6).

SMILE does not have any hot solos but it is very evident that the trumpet background featured here was worked out by **Bix** and Challis, as **Bix**'s style is definitely stamped on it.

Jan. 25 (Wed)—Tram and **Bix** had a recording date scheduled with OKeh Records. They were unable to record because the OKeh Studios had overbooked recording dates.

Jan. 26 (Thu)—Camden, New Jersey. Victor Record Co.
Church Studio.

PAUL WHITEMAN AND HIS ORCHESTRA

Whiteman Orchestra, with Fats Waller (o), rehearsed **WHISPERING** but did not record.

Jan. 27 (Fri)—**Bix** did not appear on the following recording by Paul Whiteman and His Orchestra.

BVE 41470 **MAKE BELIEVE** (Hammerstein-Kern-arr. Grofé)
Vic 21218

Jan. 28 (Sat)—Camden, New Jersey. Victor Record Co.
Studio #3.
Bill Challis, Recording Director.
Time: 9:30 a.m.—11:25 a.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Jimmy Dorsey, Rube Crozier, Harold McLean, Charles Strickfaden, Frank Trumbauer (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, Charles Gaylord (vn); Steve Brown (sb); Mike Trafficante (bb); Mike Pingitore (bj); Hal McDonald (d); Bill Challis (p) on takes 1 & 2, Ferde Grofé (p) on takes 3 & 4.

BVE 41471 **BACK IN YOUR OWN BACKYARD** (Jolson-Rose-Dreyer-arr. Challis)
Instrumental
Sales: 88,866 (Vic 21240)
Sales: Unknown on Vic 27689

BVE 41471-1 Destroyed
BVE 41471-2 Destroyed
BVE 41471-3 78 rpm: Vic 21240 (Released: March 23, 1928)

World Radio History

LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6
BVE 41471-4 Hold indefinitely
78 rpm: Vic 27689 (Released: Dec. 12, 1941)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6
Soloists: **Bix** (4); Dorsey (1 + 8); **Bix** (8).

In his 4-bar modulation to the last chorus, Challis quotes the opening bars of Eastwood Lane's **Dirge For Jo Indian** from "Adirondack Sketches."

Jan. 28 (Sat)—PW: closed at the Stanley Theatre in Philadelphia, Pennsylvania.

Jan. 29 (Sun)—Band's night off. Party at Frank Victor's home. Tram had to put **Bix** to bed.

Jan. 30 (Mon)—PW: Allentown, Pennsylvania. Afternoon rehearsal. Evening program at Mealey's Auditorium. *Allentown Chronicle and News and Evening Item* (Jan. 30): "Mr. Whiteman's four pianists, including two men who play on the smallest upright Chickering piano, are also on the program. Program includes musical adaptation of Kipling's **On The Road To Mandalay**. The Whiteman orchestra has perfected this number for both concert and dance work, and include it in their repertory wherever possible." The music for **On The Road To Mandalay** was written in 1907 by the American composer, Oley Speaks.

Feb. 1 (Wed)—PW: Coliseum Ballroom in Harrisburg, Pennsylvania. Roy Bargy (p) arrived to replace Harry Perrella.

Roy Bargy (I-3/27/66):

I remember being pleasantly surprised by **Bix**'s ability on the piano. He didn't get enough recognition for his piano playing, except from the band members who were aware of his talent. I heard **Bix** play the Debussy **Arabesque** and **Land Of The Loon** by Eastwood Lane. **Bix**'s own piano compositions and cornet improvisations were undoubtably influenced by these men to some extent. Another facet I marvelled at, **Bix** had perfect pitch and a marvelous ear. **Bix** could call out all the notes in a piano chord played from another room. **Bix** was able to play pieces by Cyril Scott and other composers after hearing me play them but once!

Feb. 2 (Thu)—PW: Cathaum Theater in Penn State College.

Feb. 3 (Fri)—PW: Auditorium Dance Hall in Johnstown, Pennsylvania. *Tribune-Democrat* (Jan. 31) interview with Paul Whiteman; *T-D*: "What is the future of jazz? PW: I wish I could tell you, but who can foretell the future of anything? So many people have asked the same questions and I have always found it necessary to offer the same reply. The future of jazz depends upon the American public. Just as long as they take it seriously, jazz will live." Whiteman was uncannily prescient.

Feb. 4 (Sat)—The Whiteman Orchestra returned to New York. Harry Perrella left the band. Nye and Jack Mayhew, except for one further record date, also left. Steve Brown gave notice, stating his wife was homesick for Detroit, but remained until Whiteman found a replacement. Whiteman's schedule: recordings for the next few days.

World Radio History

Feb. 7 (Tue)—**Bix** did not appear on the following Whiteman recordings:

BVE 24390 **THE JAPANESE SANDMAN** (Egan-Whiting-arr. Grofé)
Vic 21731

BVE 24393 **WHISPERING** (Schonberger-Coburn-Rose-arr. Grofé)
Rejected

BVE 41680 **POOR BUTTERFLY** (Hubbell-Golden-arr. Grofé)
Vic 24078

BVE 24391 **AVALON** (Jolson-DeSylva-Rose-arr. Grofé)
Rejected

Titles in exact order of recording.

Feb. 8 (Wed)—New York. Victor Record Co. Liederkranz Hall.
Henry Busse, Assistant Session Director.
Time: 10:00 a.m.–12:05 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Rube Crozier, Jimmy Dorsey, Harold McLean, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Mario Perry, Matty Malneck, Charles Gaylord (vn); Roy Bargy (p); Steve Brown (sb); Mike Trafficante (bb); Mike Pingitore (bj); Hal McDonald (d).

BVE 41681 **THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS** (Fisher-arr. Satterfield)
Vocal: Bing Crosby, with Jack Fulton, Austin Young, Charles Gaylord, Al Rinker, Harry Barris
Sales: Unknown on either 78 rpm issue

BVE 41681-1 Destroyed
BVE 41681-2 Hold indefinitely
78 rpm: Vic 25675 (Released: Sept. 22, 1937)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-3
CD: Bing Crosby—Jonzo JZCD-2
CD: Bix Restored BXCD 6
BVE 41681-3 78 rpm: Vic 21464 (Released: July 20, 1928)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-3
CD: Bing Crosby—Jonzo JZCD-2
CD: Bix Restored BXCD 6
Soloists: **Bix** (8 + 32 ensemble lead); Trumbauer (16); **Bix** (8 + 8 ensemble lead).

Tram's solo introduced by a hot tympani break (4, similar break at bars 7 & 8).

Same session: (Time: 1:00-3:00 p.m.) Charles Margulis, Henry Busse (t); Bob Mayhew, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Rube Crozier, Jimmy Dorsey, Harold McLean, Frank Trumbauer, Charles Strickfaden, Jack Mayhew, Nye Mayhew (rds); Kurt Dieterle,

World Radio History

Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (bb); Hal McDonald (d/sl-wh).

CVE 41682 **A Shady Tree** (Donaldson-arr. Grofé)
Vocal: Jack Fulton, recitation by Austin Young

CVE 41682-1 Destroyed
CVE 41682-2 Hold conditional. Unissued
CVE 41682-3 Destroyed
CVE 41682-4 Destroyed

Two more takes on Feb. 15, 1928.

The Victor files for this session stated the following: "Note: Rehearsal from 3:30 to 4:20 (made 3 tests). Mr. Whiteman decided the men were tired, did not make selections. Musicians present were: 4 violins, string bass, 4 trumpets, 4 trombones, 8 saxes, tuba, piano, trapman. Name of selection: **Midnight Reflections**."

Feb. 9 (Thu)—New York. Victor Record Co. Liederkranz Hall.
Time: 10:00 a.m.–12:20 p.m.
1:20 p.m.– 3:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Henry Busse, **Bix**, Charles Margulis (t/c); Bill Rank, Wilbur Hall, Boyce Cullen (tb); Chester Hazlett, Jimmy Dorsey, Harold McLean, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Steve Brown (sb); Mike Trafficante (bb); Mike Pingitore (bj); Hal McDonald (d).

BVE 41683 **Dardanella** (Bernard-Black-Fisher-arr. Challis)
Instrumental
Sales: Unknown

BVE 41683-1 Destroyed
BVE 41683-2 78 rpm: Vic 25238 (Released: Jan. 29, 1936)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6
BVE 41683-3 Destroyed
Soloists: **Bix** (32); Trumbauer (8 + 4).

Bill Challis via Norman Gentieu (1978):

I didn't realize how good **Bix**'s solo was until I had listened to it several times.

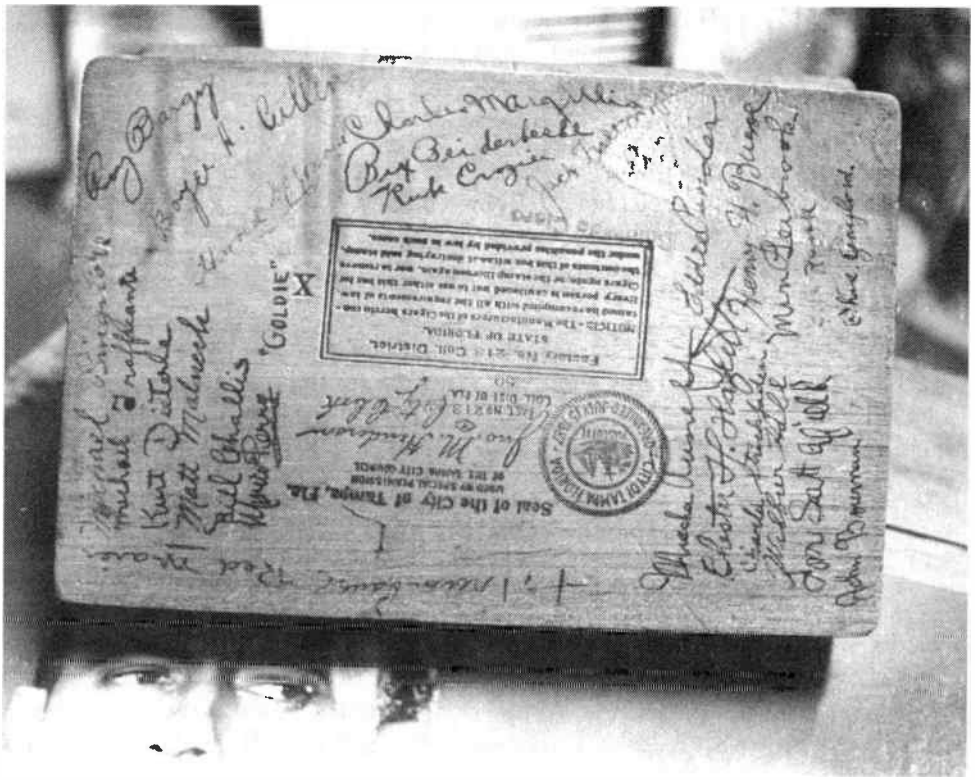
Bix did not appear on the following selections from this session:

BVE 26377 **Oriental** (Granados-arr: Grofé)
Vic 21599

BVE 30176 Meditation from **"Thais"** (Massenet-arr. Grofé)
Vic 21796

BVE 30177 **By The Waters Of Minnetonka**
(Cavanass-Lieurance-arr. Grofé)
Vic 21796

World Radio History



Cigar Box used by Irving Friedman to store his reeds. The box was autographed by all the members of the Paul Whiteman Orchestra. This box was won at a jazz auction attended by Duncan Schiedt. As one collector won, item after item, dominating the auction, Duncan was able to make the winning bid on this prized item. (Courtesy noted jazz photographer Duncan Schiedt).

At this point, Roy J."Red" Mayer appeared in the Whiteman saxophone section. In 1928, as stated on the Paul Whiteman (Jan. 20-28) payroll sheets, the spelling of his surname was "Mayer". On a 1929 autographed band photo, he signed his last name "Maier". To eliminate confusion, we will use "Mayer."

Feb. 10 (Fri)—Irving "Izzy" Friedman (rds) replaced Jimmy Dorsey. Eddie Pinder (t) replaced Bob Mayhew. Roy Mayer (rds) replaced Harold McLean, but the latter remained in the band for some time thereafter.

Feb. 10 (Fri)—New York. Victor Record Co. Liederkranz Hall.
Time: 10:00 a.m.–12:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall (tb); Roy Mayer, Charles Strickfaden, Chester Hazlett, Harold McLean, Frank Trumbauer (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Steve Brown (sb); Mike Trafficante (bb); Mike Pingitore (bj); Hal McDonald (d).

World Radio History

BVE 41684 **THE LOVE NEST** (Harbach-Hirsch-arr. Challis)
Vocal: Humming by Jack Fulton, Charles Gaylord, Austin Young
Sales: Unknown

BVE 41684-1 Destroyed
BVE 41684-2 78 rpm: Vic 24105 (Released: Dec. 1, 1932)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6
BVE 41684-3 Destroyed
Soloists: Busse (32); **Bix** (8).

Everything Challis did on this chart was just right for the song, including Busse's solo with violin "embroidery"; the innovative vocal using humming throughout rather than words; and **Bix**'s gem of a solo eloquence in 8 bars.

Feb. 13 (Mon)—New York. Victor Record Co. Liederkranz Hall.
Time: 1:15 p.m.–4:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis (t); **Bix** (c); Boyce Cullen, Bill Rank (tb); Chester Hazlett, Charles Strickfaden, Frank Trumbauer, Irving Friedman (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, Charles Gaylord (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (bb); Wilbur Hall (g); Hal McDonald (d).

BVE 41688 **SUNSHINE** (Berlin-arr. Grofé)
Vocal: Bing Crosby, Jack Fulton, Austin Young, Charles Gaylord, Al Rinker
Sales: 88,866 (Vic 21240)

BVE 41688-1 Destroyed
BVE 41688-2 Hold conditional
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD 6
BVE 41688-3 78 rpm: Vic 21240 (March 23, 1928)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-3
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD 6
Soloists: Boyce Cullen (16 & 8), Bargy (8).

Same session: Charles Margulis (t); **Bix**, Jimmy Dorsey (c); Bill Rank (tb); Chester Hazlett, Rube Crozier, Roy Mayer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Harry Barris (p); Steve Brown (sb); Mike Trafficante (bb); Mike Pingitore (bj); Hal McDonald (d).

BVE 41689 **FROM MONDAY ON** (Barris-Crosby-arr. Matty Malneck)
Vocal: Bing Crosby, Charles Gaylord, Austin Young, Jack Fulton, Al Rinker
Sales: Unknown

World Radio History

BVE 41689-1 Destroyed
BVE 41689-2 Destroyed
BVE 41689-3 78 rpm: Vic 27688 (Released: Dec. 12, 1941)
LP: Sunbeam LP, vol 8-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-3
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD 6
Soloists: **Bix** (32); **Bix** (ensemble lead to end); Malneck (3) coda.

Two more issued takes of BVE-41689 were made on Feb. 28, 1928. **Bix** did not appear on the other selections from this session:

CVE 41687 **Midnight Reflections** (Signorelli-arr. Malneck)
Vic 35992

BVE 27432 **Wonderful One** (Whiteman-Grofé-Neilan-Terriss-arr. Grofé)
Vic 24105

Feb. 14 (Tue)—New York. Victor Record Co. Liederkranz Hall.
Herman Hand, Assistant Recording Director.
Time 9:30 AM.–12:00 P.M.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Charles Strickfaden, Frank Trumbauer, two others-possibly Nye and Jack Mayhew (rds); Kurt Dieterle, Mischa Russell, Mario Perry, Matty Malneck, Charles Gaylord, John Bowman (vn); Roy Bargy (p); Steve Brown (sb); Mike Trafficante (bb); Hal McDonald, one other (d).

CVE 41690 **Grand Fantasia From Wagneriana** (Wagner-arr. Herman Hand)
Part One: Instrumental
Sales: Unknown

CVE 41690-1 Hold indefinitely. Unissued
CVE 41690-2 78 rpm: Vic 36065 (Released: Feb. 23, 1928)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke

CVE 41690-3 Hold conditional. Unissued
CVE 41690-4 Hold conditional. Unissued

CVE 41691 **Grand Fantasia From Wagneriana** (Wagner-arr. Hand)
Part Two: Instrumental
Sales: Unknown

CVE 41691-1 Hold conditional. Unissued
CVE 41691-2 Hold conditional. Unissued
CVE 41691-3 Hold indefinitely. Unissued
CVE 41691-4 78 rpm: Vic 36065 (Released: Feb. 23, 1928)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6

World Radio History

A difficult score, a good synopsis of Wagnerian highlights, and well played—at symphony orchestra level—but a lamentable waste of artistic talent and recording time on music already in the warhorse category.

Roy Bargy and Bill Rank have pointed out that Herman Hand was not a member of the Whiteman organization. Roy remembered Herman as a French horn player with the Paramount Theatre Orchestra. Bill Rank suggested he was doing little playing, at age 60, but had been added to the staff of arrangers for the Paramount Theatre Orchestra. Herman submitted his arrangement to Paul Whiteman and Paul, impressed with Herman's work, decided to record it.

Feb. 14 (Tue)—Mary Louise Shoemaker gave birth to twins, a son Charles Bix Shoemaker and a daughter, now deceased, in Atlanta, Georgia.

Feb. 15 (Wed)—Steve Brown left the band. In a letter (12/5/57) Steve remarked, "I sold my wardrobe to Wilford 'Min' Leibrook (tba/bsx) for $400." Trafficante switched from tuba to string bass. Min was hired by Paul Whiteman at **Bix**'s recommendation.

Feb. 15 (Wed)—New York. Victor Record Co.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Rube Crozier, Irving Friedman, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Mario Perry, Matty Malneck (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Hal McDonald (d/sl-wh).

CVE 41682 **A Shady Tree** (Donaldson-arr. Grofé)
Vocal: Jack Fulton, recitation by Austin Young

CVE 41682-5 From test pressing:
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6

CVE 41682-6 Destroyed

Austin Young's melodramatic reciting of Joyce Kilmer's "Trees" and Jack Fulton's penultimate high note may have been factors in the decision not to issue this recording.

Bix did not appear on the other selections from this session:

BVE 24391 **Avalon** (Jolson-Rose-arr. Grofé)
Vic 25238

BVE 24393 **Whispering** (Schonberger-Coburn-Ross-arr. Grofé)
Vic 21731

BVE 27431 **Underneath The Mellow Moon** (Hall-arr. Grofé)
Vic 25436

Feb. 16 (Thu)—New York. Victor Record Co.
Ferde Grofé, Recording Director.
Paul Whiteman, Assisting.
Time: 10:15 a.m.–12:45 p.m.
2:40 p.m.– 4:00 p.m.

World Radio History

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Frank Trumbauer, Irving Friedman, Roy Mayer, Harold McLean, Rube Crozier, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, Charles Gaylord, John Bowman (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bsx); Hal McDonald (d).

CVE 41692 **Three Shades Of Blue** (Grofé-arr. Grofé)
Part One: **Indigo**-Instrumental
Sales: Unknown

CVE 41692-1 Hold indefinitely. Unissued
CVE 41692-2 Destroyed
CVE 41692-3 78 rpm: Vic 35952 (Released: Dec. 28, 1928)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6
CVE 41692-4 Destroyed

Same session: CVE 41693 used three trumpets and five saxes, but which musicians were omitted is unknown.

CVE 41693 **Three Shades Of Blue** (Grofé-arr. Grofé)
Part Two: **Alice Blue** and **Heliotrope**-Instrumental
Sales: Unknown

CVE 41693-1 Hold indefinitely. Unissued
CVE 41693-2 78 rpm: Vic 35952 (Released: Dec. 28, 1928)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6
CVE 41693-3 Destroyed
CVE 41693-4 Destroyed

Three Shades Of Blue qualifies as pleasant salon music, expertly played, and perhaps answering a need of some market segment of late 1920s music lovers.

Feb. 18 (Sat)—New York. Victor Record Co. Liederkranz Hall.
Time: 11:30 a.m.–12:40 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix (c); Eddie Pinder (t); Bill Rank (tb); Chester Hazlett, Frank Trumbauer (asx); Irving Friedman (cl); Charles Strickfaden (tsx); Roy Bargy (p); Min Leibrook (bb); Mike Pingitore (bj); Mike Trafficante (sb); Hal McDonald (d).

BVE 41696 **Mississippi Mud** (Barris-arr. Satterfield)
Vocal: Irene Taylor backed by Bing Crosby, Harry Barris, Al Rinker, Jack Fulton, Charles Gaylord, Austin Young
Sales: Unknown for either 78 rpm issue

BVE 41696-1 Destroyed
BVE 41696-2 Hold indefinitely
78 rpm: Vic 25366 (Released: July 30, 1936)

World Radio History

LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-3
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD 6

BVE 41696-3 78 rpm: Vic 21274 (Released: April 13, 1928)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-3
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD 6

BVE 41696-4 Destroyed
Soloists: **Bix** (22, and in other spots in ensemble lead); Friedman (22); Trumbauer (2, in the lower range of his sax); (scat interlude, Harry Barris).

Bill Challis has suggested that Seger Ellis may have played ukelele or guitar on this record. At the time, Ellis was married to Irene Taylor, and in 1992 Ellis was asked why Irene was selected by Whiteman to sing on this recording. He was unable to offer any explanation.

Bix did not appear on the other selection from this session:

CVE 41695 **Caprice Futuristic** (Signorelli-arr. Grofé)
Vic 36044

Feb. 19 (Sun)—Frank Trumbauer's diary mentioned visiting the Cotton Club.

Bill Rank (1/12/59):

I remember **Bix** and the guys going up to Harlem and sitting in with the colored band at the Cotton Club. They used to do it all the time. [Duke Ellington's band was playing there at this time.]

Roy Bargy (10/4/72):

I was aware **Bix** sat in with Negro groups for jam sessions but I never attended one. **Bix** had the respect of all black musicians and not just the trumpet players. **Bix** had his own style and didn't copy anyone. It is true he and Red [Nichols] had similar styles but there was a difference.

Feb. 20 (Mon)—PW: Altoona, Pennsylvania.

Feb. 21 (Tue)—PW: Youngstown, Ohio.

Feb. 22 (Wed)—Band's day off.

Feb. 23 (Thu)—PW: Fairmount, Virginia.

Feb. 24 (Fri)—Band's day off.

Feb. 25 (Sat)—PW: Pittsburgh, Pennsylvania.

Feb. 26 (Sun)—Band's day off.

Feb. 27 (Mon)—New York. Victor Record Co. Liederkranz Hall.
Ferde Grofé, Assistant Director.
Time: 12:00 p.m.–3:15 p.m.

World Radio History

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Frank Trumbauer, Rube Crozier, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

CVE 43116 **Chloe** (Kahn-Moret-arr. Grofé)
Vocal: Austin Young
Sales: Unknown

CVE 43116-1 Destroyed
CVE 43116-2 Hold conditional. Unissued
CVE 43116-3 78 rpm: Vic 35921 (Released: June 29, 1928)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD 6
CVE 43116-4 Hold indefinitely. Unissued

Frank Trumbauer plays bassoon on the verse and subsequent choruses.

Austin Young's melodramatic vocalizing and the final speeded-up chorus (which probably gave Whiteman the opportunity for some athletic jabs and swipes with the baton) detract from the tune's quality—but those and other defects are redeemed by the graceful cantabile sax chorus (after the vocal) with its exquisite measures of violin obbligato, played by Kurt Dieterle.

Feb. 28 (Tue)—New York. Victor Record Co.
Tom Satterfield, Recording Director.
Ferde Grofé, Assistant Director.
Time: 11:00 a.m.–2:30 p.m.
2:30 p.m.–3:45 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis (t); **Bix** (c); Boyce Cullen, Bill Rank (tb); Chester Hazlett, Roy Mayer, Irving Friedman, Frank Trumbauer, Rube Crozier, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Min Leibrook (bb); Mike Pingitore (bj); Mike Trafficante (sb); Hal McDonald (d).

CVE 43117 **High Water-A Spiritual** (Brennan-McCurdy-arr. Satterfield)
Vocal: Bing Crosby
Sales: 4,904 (Vic 35992)

CVE 43117-1 Destroyed
CVE 43117-2 Hold indefinitely. Unissued
CVE 43117-3 78 rpm: Vic 35992 (Released: Nov. 29, 1929)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-3
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD 6

World Radio History

CVE 43117-4 Destroyed
Soloists: Trumbauer on bassoon on Bing's first chorus; Friedman plays hot clarinet behind Bing's second chorus. Trafficante's string bass rhythm is acceptable, but makes Steve Brown's departure more regrettable.

Irving Friedman (undated):

I was always partial to this recording for both Bing and myself. **Bix** was on this date and the reason I remember, **Bix** wasn't in too good a shape to play behind Bing's second chorus. Satterfield asked me to play behind Bing.

Same session: Charles Margulis (t); **Bix** (c); Bill Rank (tb); Chester Hazlett, Roy Mayer, Frank Trumbauer, Irving Friedman, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Harry Barris (p); Min Leibrook (bsx/bb); Mike Pingitore (bj); Hal McDonald (d).

BVE 41689 **From Monday On** (Barris-Crosby-arr. Malneck)
Vocal: Bing Crosby, Al Rinker, Harry Barris, Charles Gaylord, Austin Young, Jack Fulton
Sales: Unknown for either 78 rpm issue

BVE 41689-4 Hold indefinitely
78 rpm: Vic 25368 (Released: July 30, 1936)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-3
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD 6

BVE 41689-5 Destroyed

BVE 41689-6 78 rpm: Vic 21274 (Released: April 13, 1928)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-3
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD 6
Soloist: **Bix** (32); **Bix** (ensemble lead to end).

The final chorus of Malneck's arrangement called for a cornet trio, led by **Bix**. Jimmy Dorsey "doubled" on cornet at the Feb. 13 session. However, Jimmy was out of the band by Feb. 28. A check of the arrangement in the Whiteman Collection at Williams College revealed that the third voice was written into Bill Rank's trombone part for the Feb. 28 date. All three takes are a special treat for **Bix** buffs.

Same session: Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Rube Crozier, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

BVE 43118 **Sugar** (Pinkard-arr. Challis)
Instrumental
Sales: Unknown on either 78 rpm issue

World Radio History

BVE 43118-1 Hold indefinitely
78 rpm: Vic 25368 (Released: July 30, 1936)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43118-2 78 rpm: Vic 21464 (Released: July 20, 1928)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43118-3 Destroyed
BVE 43118-4 Destroyed
Soloists: **Bix** (16); Rank (8); **Bix** (8); Trumbauer (8); **Bix** (8).

Feb. 29 (Wed)—New York. Victor Record Co. Liederkranz Hall.
Time: 9:30 a.m.–12:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Roy Mayer, Rube Crozier, Charles Strickfaden (bar/cl); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, Charles Gaylord (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

CVE 43119 **Sea Burial** (Lane-arr. Grofé)
Instrumental
Sales: 4,397 (Vic 36044)

CVE 43119-1 78 rpm: Vic 36044 (Released: Dec. 18, 1931)
LP: Sunbeam LP, vol 9-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
CVE 43119-2 Destroyed
CVE 43119-3 Hold indefinitely. Unissued

Norman P. Gentieu (9/13/96):

This was the only commercial recording an orchestra or band made of Eastwood Lane's music—another indication of Whiteman's pioneering enterprise. It certainly provides a rebuke in a way to those narrow-minded would-be critics who are always badmouthing Whiteman for not doing more than he did.

Grofé made an excellent arrangement of Sea Burial for the band from the original piano solo.

Same session: Charles Margulis, Henry Busse (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Rube Crozier, Frank Trumbauer, Irving Friedman, Roy Mayer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (b); Hal McDonald (d).

BVE 43120 **When You're With Somebody Else** (Etting-Baer-Gilbert-arr. Challis)
Instrumental
Sales: 33,589 (Vic 21365). Unknown #2

BVE 43120-1 78 rpm: Vic 21365 (Released: May 25, 1928)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke

World Radio History

CD: Bix Restored BXCD ?
BVE 43120-2 Hold conditional
78 rpm: Vic 27689 (Released: Dec. 12, 1941)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43120-3 Destroyed
Soloists: **Bix** (2); Trumbauer (8).

The only audible difference between takes #1 and #2 occurs in the verse. On take #1, **Bix** slurs his two-bar written solo; on take #2, he tongues it.

Frank Trumbauer arrived late and did not appear on the first recording due to dental problems. He remained in his hotel room until the doctor arrived and helped alleviate the pain.

March 1 (Thu)—New York. Victor Record Co.
Time: 10:15 a.m.–12:00 p.m.
2:00 p.m.– 5:30 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Frank Trumbauer, Roy Mayer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Mario Perry, Matty Malneck (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (b); Hal McDonald (d). Chorus: Olive Kline, D. Baker, V. Hold, R. Rogers (sopranos); E. Baker, H. Clark, E. Indermauer (altos); Lambert Murphy, Harrison, James, Hause (tenors); Glenn, Shaw, Croxtown, Kinsly (basses).

CVE 43123 Selections from "Show Boat" (Hammerstein-Kern-arr. Satterfield)
Vocal: Chorus
Medley: **Why Do I Love You?** (Kline, solo); **Can't Help Lovin' Dat Man** (Chorus); **You Are Love** (Murphy, solo); **Make Believe** (Kline & Murphy, duet with Chorus)
Sales: Unknown

CVE 43123-1 Destroyed

CVE 43123-2 78 rpm: Vic 35912 (Released: April 20, 1928)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
CVE 43123-3 Destroyed
CVE 43123-4 Hold indefinitely
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloist: **Bix** (12 on **Can't Help Lovin' Dat Man**).

Bix did not appear on the other selections from this session:

CVE 43122 **Ol' Man River** (Hammerstein-Kern-arr. Satterfield)
Vic 35912

World Radio History

CVE 30181 **Suite Of Serenades** (Victor Herbert-arr. Grofé)
Part 1: Vic 35926

March 2 (Fri)—New York. Victor Record Co.
Domenico Savino, Recording Director.
Paul Whiteman, Assistant Director.
Time: 10:30 a.m.–12:10 p.m.
1:15 p.m.– 3:50 p.m

PAUL WHITEMAN AND HIS ORCHESTRA

Henry Busse, Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Charles Strickfaden, Rube Crozier, Frank Trumbauer (asx); Roy Mayer (tsx); Irving Friedman (bar); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy, Tommy Satterfield (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

CVE 43124 **A Study In Blue** (Domenico Savino-arr. Savino)
Instrumental
Sales: Unknown

CVE 43124-1 Destroyed
CVE 43124-2 Hold indefinitely. Unissued
CVE 43124-3 78 rpm: Vic 36067 (Released: Oct. 21, 1932)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

Not very interesting music but a great showpiece for Roy Bargy's piano technique, which is probably why it was recorded.

Paul Whiteman is now the Recording Director, replacing Domenico Savino, an arranger/music editor for Robbins Music Corporation. Dental problems again forced Frank Trumbauer to leave the studio.

Same session: Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

BVE 43125 **Coquette** (Kahn-Green-Lombardo-arr. Challis)
Instrumental
Sales: 36,990 (Vic 21301)
Sales: Unknown on Vic 25675

BVE 43125-1 78 rpm: Vic 21301 (Released: April 27, 1928)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43125-2 Destroyed
BVE 43125-3 Hold indefinitely
78 rpm: Vic 25675 (Released: Sept. 22, 1937)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

World Radio History

Soloists: Charles Margulis (32, with counter melody played on bass clarinet); **Bix** (16 as leader of brass trio); Rank (8).

The gong at the end was not in Challis's original arrangement, but Whiteman wanted it added. Warren Scholl could not find any reason for this addition.

Bix did not appear on the other recording from this session:

CVE 30180 **Suite Of Serenades** (Victor Herbert-arr. Grofé)
Part Two: Vic 35926

March 3–11 (Sat-Sun)—With no current bookings, Paul gave the band a one week vacation. He was planning to end his recording contract with Victor Records. Victor naturally wanted to build up as big a backlog of his recordings as possible, and this obligated the Whiteman band to make as many records between March 12 and the end of April as Victor more or less demanded.

March 3 (Sat)—New York. Harmony Records.

Lou Raderman And His Pelham Heath Inn Orchestra

Bix (c); Manny Klein (t); unknown (tb); 3 (rds); (p); (bj); (bb); (d).

145720 **Oh Gee! Oh Joy!**
Vocal: Irving Kaufman

145720-1 Unissued
145720-2 78 rpm: Har 611-H
Soloists: **C4**, alto sax (16 + 8).

145721 **Why Do I Love You?** (Hammerstein-Kern)
Vocal: Irving Kaufman

145721-1 Unissued
145721-2 78 rpm: Har 607-H
LP: Broadway 104
Soloists: **C4**, **Bix** (16), clarinet (8).

145722 **Ol' Man River** (Hammerstein-Kern)
Vocal: Harry Donahey

145722-1 Unissued
145722-2 78 rpm: Har 607-H
LP: Broadway 104
Soloists: **C1**, Manny Klein, muted, on release (8); **C3**, **Bix** (16), trombone (8).

Manny Klein confirmed that the muted trumpet solo on the release of the first chorus of **Ol' Man River** is his.

Lou Raderman (TI-1967):

Bix recorded with my band! **Bix** was on vacation and moved into my hotel room for a few days. The big attraction was that I had recently purchased some imported liquor from Europe. **Bix** offered to help me drink it and I told him he'd have to pay for it. He paid for it by recording with my band and enjoyed the liquor. We had a good time doing both.

World Radio History

Manhattan bandleader Lou Raderman and his orchestra waxed three sides for HARMONY (a COLUMBIA subsidary, but its product did not benefit from the parent company's Viva-Tonal Electrical Process -HARMONY was still recording with outmoded acoustical equipment).

Raderman stated that **Bix** was present and, in fact, two of the sides yield aural evidence that support his claim. The first side featured mostly ensemble work. This was **Oh Gee! Oh Joy!**, the hit tune from the musical comedy, "Rosalie," starring Marilyn Miller, with music by George Gershwin and lyrics by Ira Gershwin and P. G. Wodehouse. (Another Gershwin evergreen and jazz standard, the great **How Long Has This Been Going On?**, left 1928 critics and audiences if not cold certainly no more than lukewarm, possibly because it was played too fast, or lacked the proper interpreter.)

The March session could have found **Bix** a bit antsy because of moonlighting while a member of the Whiteman band. And there were other negative vectors. One was the bargain-basement sound of HARMONY records. Another concerned the Raderman players. Most of them were journeymen musicians, competent but not inspired or inspiring. There was one notable exception—a young newcomer, Manny Klein, a trumpeter and already a superb technician, but smitten with an envy of **Bix**'s creative genius that would last the rest of his life, usually taking the form of ad hominem comments on **Bix**'s less than fastidious lifestyle.

The tempo on **Why Do I Love You?** (Mm: ¼ note = about 115) didn't help either. Ideal for a polka, or one of the B. A. Rolfe/Lucky Strike radio programs, that headlong pace distorted the Jerome Kern ballad and would have more or less clipped the wings of any aspiring improviser.

The singers merit special attention. Perhaps the kindest thing to say about Irving Kaufman and Harry Donahy is that they were vocalists of sorts. It is true that they sang on pitch and pronounced words clearly. But as regards the story the lyrics told, their gamut of sensitivity seems to have ranged from A to not quite B.

Nevertheless, in spite of the inharmonious context of the HARMONY recording date, **Bix** managed to solo with his characteristic bel-canto timbre and quintessential élan and spontaneity—a triumph of genius over the blahs of banality.

March 8 (Thu)—**Bix** attended a concert of the New York Symphony Orchestra. Carnegie Hall, at 3 p.m.

Guest Conductor: Maurice Ravel
Soloist: Samuel Dushkin, violin.

An all-Ravel program:

> **Le Tombeau de Couperin**
> **Sarabande And Dance** (Debussy orchestrated by Ravel)
> **Rhapsodie Espagnol**
> **Tzigane** (for violin and orchestra)
> **La Valse**

The New York Times music critic, Olin Downes, didn't think much of Ravel as a conductor.

March 10, 1928 (Sat)—**Bix's** 25th birthday.

World Radio History

March 12 (Mon)—New York. Victor Record Co. Liederkranz Hall.
Tommy Satterfield, Assistant Director.
Time: 9:30 a.m.–12:00 p.m.
2:00 p.m.– 3:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank (tb); Chester Hazlett, Roy Mayer, Rube Crozier, Frank Trumbauer, Irving Friedman, Charles Strickfaden (rds); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

BVE 43138 **WHEN** (Razaf-Schafer-Johnson-arr. Satterfield)
Vocal: Jack Fulton, Charles Gaylord, Austin Young, Al Rinker, Harry Barris
Sales: 32,760 (Vic 21338 #2)

BVE 43138-1 Destroyed
BVE 43138-2 78 rpm: Vic 21338 (Released: May 18, 1928)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43138-3 Hold indefinitely
78 rpm: Vic 21338 (information not found)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: **Bix** and Rank (intro); Friedman (8); Trumbauer (8); **Bix** (6 + 6). **Bix** and Barris perform a "chase" chorus after the group vocal. Another feature: McDonald's tympani break at the end of the last chorus's release.

The release date and sales pertain to take #2 of **WHEN**. Information unknown on take #3.

Bix did not appear on the other selections from this session:

BVE 43139 **DOWN IN OLD HAVANA TOWN** (Caesar-Friend-arr. Grofé)
Vic 27687

BVE 43140 **I'M WINGING HOME** (Russell-Tobias-arr. Satterfield)
Vic 21365

March 12 (Mon)—Maurice Ravel attended the recording session at Liederkranz Hall.

Roy Bargy (11/11/60):

I recall Maurice Ravel's visit to Liederkranz Hall. We played **METROPOLIS** and the **SUITE OF SERENADES** by Victor Herbert for him. He was politely interested but not overly enthusiastic about either composition but seemed to appreciate the musicianship of the players. Tommy Satterfield was the only one with nerve enough to ask for Ravel's autograph, which he got on a score of one of his compositions. Several of us attended one of Ravel's concerts at Carnegie Hall and **Bix** was with us.

Al Rinker (I-4/1/61):

World Radio History

Yes, Ravel was interested in the musicianship of the band, and extremely interested in what **Bix** was playing.

March 13 (Tue)—New York. Victor Record Co.
Ferde Grofé, Assistant Recording Director.
Time: 9:30 A.M.–1:00 P.M.
2:30 P.M.–4:00 P.M.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

CVE 43141 **METROPOLIS** (Ferde Grofé-arr. Grofé)
Part One: Instrumental-originally written for a piano solo.

CVE 43141-1 Destroyed
CVE 43141-2 Destroyed
CVE 43141-3 Hold indefinitely
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
CVE 43141-4 78 rpm: Vic 35933 (Released: Oct. 26, 1928)

CVE 43142 **METROPOLIS** (Ferde Grofé-arr. Grofé)
Part Two: Instrumental

CVE 43142-1 Destroyed
CVE 43142-2 Destroyed
CVE 43142-3 Hold indefinitely. Unissued
CVE 43142-4 78 rpm: Vic 35933 (Released: Oct. 26, 1928)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

March 14 (Wed)—New York. Victor Record Co. Liederkranz Hall.
Time: 9:30 a.m.–12:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

CVE 43143 **METROPOLIS** (Ferde Grofé-arr. Grofé)
Part Three: Incidental wordless singing
Sales: Unknown
Vocal: Bing Crosby, Jack Fulton, Al Rinker, Austin Young, Boyce Cullen

World Radio History

CVE 43143-1 Destroyed
CVE 43143-2 Destroyed
CVE 43143-3 Hold indefinitely
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD ?
CVE 43143-4 78 rpm: Vic 35934 (Released: Oct. 26, 1928)
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-3

Bing's voice cannot be identified but an analytical ear can detect his presence in the last few seconds of the humming and vocal sounds that last for a total of 39 seconds.

Bix did not appear on the other selection from this session:

BVE 43144 **Ma Belle** (Grey-Wodehouse-Friml-arr. Grofé)
Vic 21315

March 15 (Thu)—New York. Victor Record Co. Liederkranz Hall.
Time: 9:30 a.m.–12:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall (tb); Chester Hazlett, Rube Crozier, Irving Friedman, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bsx); Hal McDonald (d).

BVE 43145 **Lovable** (Holmes-Simons-Whiting-arr. Challis)
Vocal: Bing Crosby

BVE 43145-1 78 rpm: HMV B-5509; Vic 27685 (Released in USA Dec. 12, 1941)
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD ?
BVE 43145-2 Destroyed
BVE 43145-3 Destroyed
Soloists: Trumbauer (32 asx); **Bix** (8).

Lovable was issued in England in 1928, but not until 1941 in the USA. A test pressing bears the marking, "Not fit to use. Surface noise too bad." The USA issue has a "2R" in the runoff space, but this does not indicate an alternate take. The issued take is dubbed from HMV B-5509. Considerable trouble was encountered in obtaining a satisfactory take. Notes state: "test #7" was finally acceptable. Bill Challis later commented that "it's too bad this couldn't have been played slower."

World Radio History

Bix did not appear on the following selection from this session. It was recorded between 1:00 p.m. and 2:20 p.m.; the band then rehearsed until 4:15 p.m.

BVE 43146 **WHEN YOU'RE IN LOVE** (Blaufuss-Donaldson-arr. Satterfield)
Vic 21325

March 16 (Fri)—PAUL WHITEMAN AND HIS ORCHESTRA

Bix did not appear on the following selections from this session:

BVE 43147 **LITTLE LOG CABIN OF DREAMS** (Hanley-Dowling-arr. Challis)
Vic 21325

BVE 43148 **MARCH OF THE MUSKETEERS** (Grey-Wodehouse-Friml-arr. Satterfield)
Vic 21315

March 17 (Sat)—New York. Victor Record Co. Liederkranz Hall.
Ferde Grofé, Recording Director.
Paul Whiteman, Assistant Director

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, Charles Gaylord (vn); Roy Bargy (p); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); Hal McDonald (d).

CVE 43149 **METROPOLIS** (Grofé-arr. Grofé)
Part Four: Instrumental

CVE 43149-1 Destroyed
CVE 43149-2 Hold indefinitely
LP: Sunbeam LP, vol 10-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
CVE 43149-3 78 rpm: Vic 35934 (Released: Oct. 26, 1928)

Victor file card listed this composition as **FANTASIA IN E-FLAT**. According to the printed information on the cover of the piano solo, Grofé's opus was **A BLUE FANTASIE** based on two American themes by Harry Barris and Matty Malneck.

METROPOLIS was a composition in the symphonic jazz category and naturally not everybody's cup of tea. But what compels ungrudging admiration is the sheer virtuosity of the musicians as they play the difficult score spiritedly and without a clinker. The wordless singing in Part 3 (marked "slow fox trot tempo") provides an attractive contrast to the instrumental timbres. In the quasi-fugue of Part 4 **ALLEGRO**, the order of solos is: Crozier (bsn), Margulis (t), Friedman (cl), and **Bix** (c) and the unmistakable sound of his exuberant jazz vernacular phrasing. Roy Bargy plays his demanding solos, including two cadenzas, faultlessly. In short, a tour de force for the incomparable Whiteman band!

March 19 (Mon)—Paul started rehearsals for Paramount Theatre engagement beginning March 31.

World Radio History

March 23 (Fri)—*New York Times*, page 25: "Paramount Movie Ball. Hotel Astor. Vincent Lopez and his orchestra. Favorite Stage and Screen Stars. Adolphe Menjou, James Gleason, Leon Errol. Zelma O'Neil, Paul Whiteman. Just a few of the big ones. Tickets $10."

March 24 (Sat)—Tram noted in his diary: "Attending a concert that presented the works of Ravel, Eastwood Lane, and others." Chances are very strong that **Bix** also attended. Tram did not give a location.

March 27 (Tue)—The Whiteman Orchestra played a concert for the Woman Pays Club in New York. According to *The New York Times* for 28 March 1928: "A new jazz symphony by Paul Whiteman was played for the first time yesterday at a luncheon given by the Woman Pays Club at the Hotel Ansonia. Mr. Whiteman and his musicians were guests of the organization, which is made up of women prominent in theatrical, newspaper and business circles."

Wilbur Hall (2/16/60):

Paul liked to open his concerts with, "Meet the boys in my band," and then he'd have some of the men play a chorus of a tune identified with them.

Henry Busse would do WHEN DAY IS DONE; Tram, TRUMBOLOGY; Bix, SINGIN' THE BLUES; Roy Bargy, LOVE NEST; etc.

Paul would do RHAPSODY IN BLUE, and while Ross Gorman did the clarinet work on our 1924 recording, Chet Hazlett did it now. He did as good a job as Ross, and I think a little better. Certainly cleaner.

The concerts ended with my doing POP! GOES THE WEASEL and STARS AND STRIPES FOREVER on the bicycle pump.

March 29 (Thu)—Whiteman took part in the second Dodge Brothers Radio Hour: "Film Star Radio Hour." This second, nation-wide broadcast consisted of many Hollywood stars, including Charles Chaplin, Douglas Fairbanks, John Barrymore, Norma Talmadge, and Dolores Del Rio.

United Artists Pictures arranged for additional loudspeakers to be installed in their theaters so additional thousands could hear the stars that they had only seen previously in silent pictures.

The broadcast served to introduce the Dodge, Standard Six automobile.

March 30 (Fri)—A night off. **Bix**, Bill Priestley and Squirrel Ashcraft visited the Little Club in the 44th Street Theatre Bldg.—west of Broadway, to hear Ben Pollack's orchestra. Priestley asked **Bix** to sit in on the Princeton Triangle Club band's record date with Columbia the following afternoon and **Bix** agreed. When Whiteman called a rehearsal at the last minute. **Bix** missed the Princeton date.

Bill Priestley played cornet on the session for the Princeton Triangle Club Jazz Band. They made two records for Columbia: Col 114-P, **YOU KNOW WHO** and **EVERYBODY AND YOU** on which the band was identified as the Princeton Triangle Club Jazz Band. On Col 115-P, **CHINA BOY** and **THAT'S A PLENTY** the band was identified as the Equinox Orchestra of Princeton, New Jersey. Why the same band, on the same day, used different names, is unknown.

March 31 (Sat)—*New York Times*, page 23: "Paramount Theatre—Begins today—'Rainbow Rhapsody' starring Paul Whiteman [and His Orchestra]. New Whiteman Melodies." Lennie Hayton joined as second pianist.

World Radio History

April 3 (Tue)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Charles Margulis (t); Bill Rank (tb); Irving Friedman (cl/asx); Frank Trumbauer (C-m); Chester Hazlett (asx); Min Leibrook (bsx); Matty Malneck (vn); Lennie Hayton (p); Eddie Lang (g); Hal McDonald (d).

W 400188	**Our Bungalow Of Dreams** (Malie-Newman-Verges) Vocal: Irving Kaufman as "Noel Taylor"
W 400188-A	78 rpm: OK 41019 LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?
W 400188-B	Rejected
W 400188-C	Rejected
W 400189	**Lila** (Gottler-Tobias-Pinkard) Vocal: Irving Kaufman as "Noel Taylor"
W 400189-A	Rejected
W 400189-B	78 rpm: OK 41019 LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?

Two banal songs, further handicapped by bland vocals. Trumbauer must have recorded these as a favor to the music publisher(s). However, vintage **Bix** and Tram (solos and ensemble leads) make the record well worth listening to,

April 7 (Sat)—Paul Whiteman continued with the new show at the Paramount, titled 'Say It With Music.'

April 8 (Sun)—Paul rehearsed the band, added new changes in the program.

April 10 (Tue)—New York. OKeh Records.

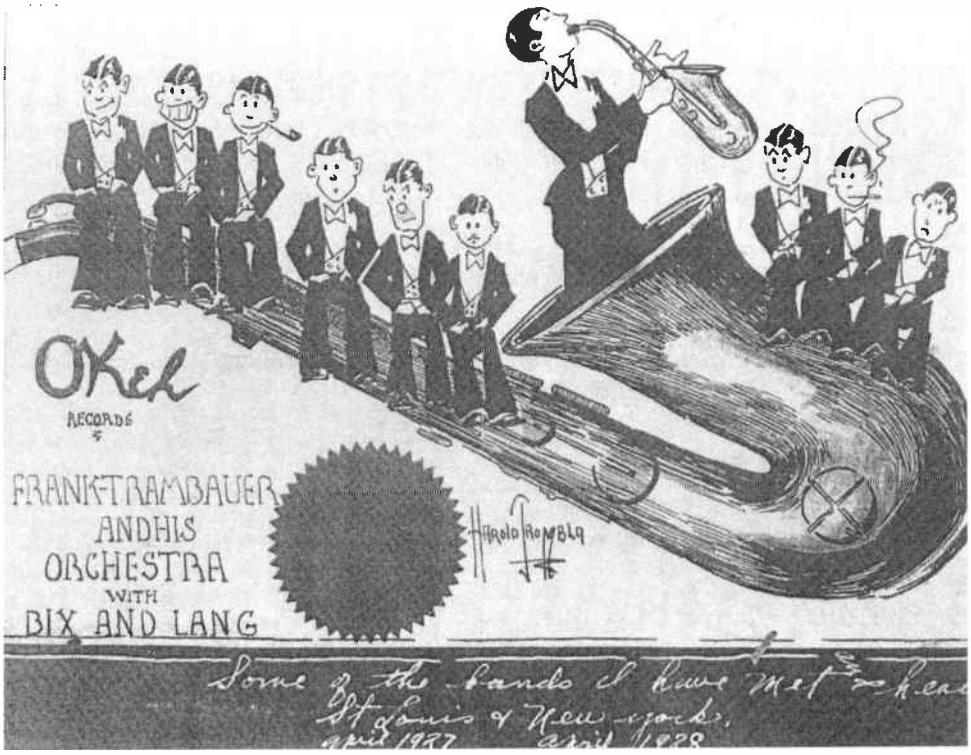
FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Charles Margulis (t); Bill Rank (tb); Irving Friedman (cl/asx); Frank Trumbauer (C-m); Chester Hazlett (asx); Min Leibrook (bsx); Lennie Hayton (p); Eddie Lang (g); Hal McDonald (d).

W 400603	**Borneo** (Donaldson-arr. Challis) Vocal: Harold "Scrappy" Lambert Sales: 3,000 (OK 41039)
W 400603-A	Rejected
W 400603-B	78 rpm: OK 41039 (Released: June 5, 1928) LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?
W 400603-C	Rejected Soloists: **Bix** on verse; Lennie Hayton (p); behind vocalist; **Bix** and Tram on "chase" chorus.

Bill Challis did the arrangement on **Borneo**, but the idea of the **Bix**-Tram chase chorus, was Trumbauer's idea. It was based on an idea **Bix** and Tram had devel-

World Radio History



Drawing by Harold Trombla of the Frank Trumbauer recording band for Okeh Records. (Courtesy the Trumbauer family).

oped during their St. Louis days. Many of the Whiteman musicians felt the chase chorus was an innovation that **Bix** and Tram introduced into American jazz music.

Esten Spurrier (2/13/73):

Bix was always impatient with the frilly intro's and endings of jazz tunes. Sort of out of character. Tram never accepted **Bix's** refusal to play set choruses. Tram always played his own worked out choruses, with precision. Frank said no matter how competent **Bix** was, his insistence on extemporaneous choruses added to his [Frank's] nervousness in recording. **Bix** on the other hand accepted the frilly introductions etc., but was adamant that he had to play as he felt at the moment and he wouldn't give it up.

Tram told of his trepidation recording chase choruses, trying to follow **Bix's** phrasing. Tram admitted he rose to the challenge and came up with things he didn't know were in him. **Bix** said, "**I tried for some terrific things as a challenge to Frank. I really get such a kick out of Frank's replies.**" **Bix** thought some of the best licks Frank ever played were on chases and he should have been more extemporaneous. What a shame Frank became overshadowed by **Bix**. Having heard him from the start of his career, I felt he certainly was the father of lyrical playing. All the famous saxes had to start from him. There weren't any other good saxes to copy from.

W 400604 **My Pet** (Yellen-Ager-arr. Challis)
Vocal: Harold "Scrappy" Lambert
Sales: 3,000 (OK 41039)

World Radio History

Caricature of Frank Trumbauer by Boy Ten Hove.
(Permission by J. H. Moser-van Beest).

W 400604-A	Rejected
W 400604-B	Rejected
W 400604-C	78 rpm: OK 41039 (Released: June 5, 1928)
	LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
	CD: Bix Restored BXCD ?

World Radio History

Soloists: Rank and Friedman on 2nd chorus; Eddie Lang behind vocalist; **Bix** in ensemble.

April 12 (Thu)—Whiteman's lengthy rehearsals paid off in the form of fine performances and compliments on the show at the Paramount.

April 14 (Sat)—*New York Times*, page 25: "Final Farewell Frolic! Begins Today—Paul Whiteman and his world-renowned orchestra in the new Publix Revue 'Broadway Blues.' A sensational new show. Paramount."

April 17 (Tue)—New York. OKeh Records.

BIX BEIDERBECKE AND HIS GANG

Bix (c); Irving Friedman (cl); Bill Rank (tb); Roy Bargy (p); Min Leibrook (bsx); Stan King (d).

W 400616 **SOMEBODY STOLE MY GAL** (Wood)
Instrumental
Sales: 2,400 (OK 41030)

W 400616-A Rejected
W 400616-B 78 rpm: OK 41030 (Released: May 25, 1928)
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 400616-C Rejected
Soloists: Friedman (16, verse); Bargy (16); **Bix** (22 and in ensemble); Rank (16).

Irving Friedman (undated):

Re: SOMEBODY STOLE MY GAL. Bix realized we had to play the verse. No one knew it, so I improvised a verse. I may be wrong, but something pertaining to the verse sort of lingers in my memory.

Friedman committed a kind of benign plagiarism—he borrowed the verse of **MY MELANCHOLY BABY**, shortening and simplifying it. No wonder it lingers in his memory.

W 400617 **THOU SWELL** (Rodgers-Hart)
Sales: 2,400 (OK 41030)

W 400617-A From test pressing:
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 400617-B Rejected
W 400617-C 78 rpm: OK 41030 (Released: May 25, 1928)
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

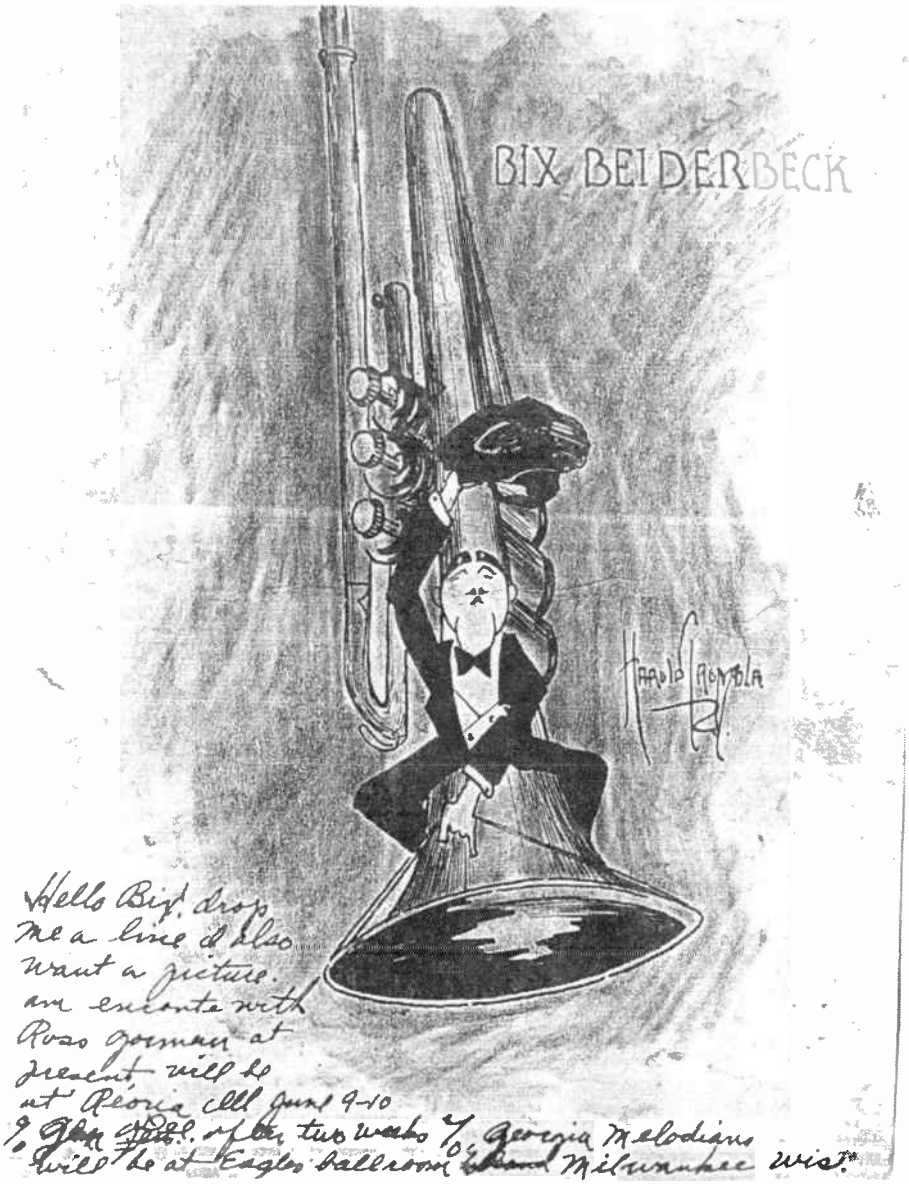
At the beginning of **THOU SWELL**, Take #A, some conversation can be heard. Clearly: (first voice) "Damn", (second voice) "I got it", and (third voice) "**Take it the last four**". It is believed that the third voice belongs to **Bix**.

World Radio History

Bill Rank and Roy Bargy did not particularly care for **THOU SWELL**. Roy Bargy (7/3/59):

> I felt the tune did not lend itself too well to a jazz treatment. On the other hand, I was fond of the ending on **SOMEBODY STOLE MY GAL**.

Despite Bargy's lukewarm appraisal of **THOU SWELL**, **Bix** and his "gang" light up this classic Rodgers and Hart show tune like a Roman candle. **Bix**'s joie-de-vivre cornet leads the ensemble passages in a rousing jazz treatment throughout. Also noteworthy is the second chorus, where eight bars of Min Leibook's rollicking bass sax improvising on the theme, played straight by Bill Rank and **Bix**, segues into eight bars of Irving Friedman's hot clarinet. This exchange is re-



*Drawing of **Bix** by fellow musician, Harold Trombla. (Courtesy the Beiderbecke family).*

World Radio History

*Caricature of **Bix** by Boy ten Hove.*
(Permission courtesy J. H. Moser-van Beest).

peated to top off the chorus. On the verse, Roy Bargy's rhythmic musical-theatre-style piano accentuates the fine jazz before and after his solo.

April 21 (Sat)—New York. Victor Record Co. Liederkranz Hall.
Ferde Grofé, Recording Director.
Time: 10:00 a.m.–1:25 p.m.
2:25 p.m.–4:00 p.m.

World Radio History

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Frank Trumbauer, Irving Friedman, Roy Mayer, Rube Crozier, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Mario Perry, Matty Malneck, John Bowman, Charles Gaylord (vn); Min Leibrook (bb); Mike Trafficante (sb); Hal McDonald (d).

BVE 43659 **In My Bouquet Of Memories** (Lewis-Young-Akst-arr. Satterfield)
Vocal: Austin Young, Charles Gaylord, Al Rinker, Jack Fulton
Sales: 96,448 (Vic 21388)

BVE 43659-1 78 rpm: Vic 21388 (Released: June 15, 1928)
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43659-2 Destroyed
BVE 43659-3 Hold conditional
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43659-4 Hold indefinitely. Unissued

In My Bouquet Of Memories, by underrated composer Harry Akst, is one of the better songs of 1928. Brimming over with nostalgia, it is interpreted by the Whiteman band with all the nostalgia stops pulled out. Chester Hazlett's "sub-tone" clarinet style plays a prominent role in this arrangement. Hazlett got his sub-tone effect not by just playing softly near the mike but by placing his tongue against the reed. This dampened the sound. It also lowered the pitch. To compensate, he equipped his clarinet with a short barrel of his own design. Bill Challis said, "Hazlett would jokingly allude to his special effect as 'sub-gum'."

Same session: Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Matty Malneck, Mario Perry, Mischa Russell, John Bowman, Charles Gaylord, Kurt Dieterle (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

BVE 43660 **I'm Afraid Of You** (Davis-Daly-Gottler-arr. Satterfield)
Vocal: Bing Crosby
Sales: Unknown on either 78 rpm issue

BVE 43660-1 Destroyed
BVE 43660-2 Destroyed
BVE 43660-3 Hold indefinitely
78 rpm: Vic 27685 (Released: Dec. 12, 1941)
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD ?
BVE 43660-4 78 rpm: Vic 21389 (Released: June 8, 1928)
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4

World Radio History

CD: Bing Crosby—Jonzo JZCD-3
CD: Bix Restored BXCD ?

Same session: Henry Busse, Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Rube Crozier, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

BVE 43661 **My Angel** (Pollack-Rapee-arr. Satterfield)
Vocal: Jack Fulton, Charles Gaylord, Al Rinker
Sales: 96,448 (Vic 21388)

BVE 43661-1 78 rpm: Vic 21388 (Released: June 15, 1928)
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

BVE 43661-2 Hold indefinitely
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

BVE 43661-3 Hold conditional. Unissued

April 21 (Sat)—PW: closed at the Paramount Theatre.

April 22 (Sun)—New York. Victor Record Co.
Ferde Grofé, Assistant Director.
Time: 10:00 a.m.–12:05 p.m.
1:05 p.m.– 3:00 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Henry Busse, Eddie Pinder, Charlie Margulis (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Rube Crozier, Roy Mayer, Irving Friedman, Frank Trumbauer, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Roy Bargy, Lennie Hayton, Ferde Grofé (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb/bsx); Hal McDonald (d).

BVE 43662 **My Pet** (Yellen-Ager-arr. Challis)
Vocal: Bing Crosby, Al Rinker, Jack Fulton, Charles Gaylord (Bing scats on release)
Sales: Unknown on either 78 rpm issue

BVE 43662-1 Hold indefinitely
78 rpm: Vic 27686 (Released: Dec. 12, 1941)
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?

BVE 43662-2 78 rpm: Vic 21389 (Released: June 8, 1928)
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?

World Radio History

BVE 43662-3 Hold conditional
LP: Sunbeam LP, vol 11-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
Soloists: **Bix** (8 intro); **Bix** (16 ensemble lead in verse); **Bix** (16 ensemble lead, 4-beat measures); Trumbauer (8); Friedman (& ensemble, 8).

Warren Scholl said that **Bix**'s ensemble leads were worked out by **Bix** and Bill Challis.

Same session: Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Rube Crozier, Frank Trumbauer, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Mario Perry, Matty Malneck, John Bowman, Charles Gaylord (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb/bsx); Hal McDonald (d).

BVE 43663 **It Was The Dawn Of Love** (Coots-Davis-arr. Satterfield)
Vocal: Bing Crosby, Charles Gaylord, Austin Young, Al Rinker
Sales: 31,119 (Vic 21435)

BVE 43663-1 Hold conditional
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?

BVE 43663-2 78 rpm: Vic 21453 (Released: July 13, 1928)
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?

BVE 43663-3 Hold indefinitely
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-4
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
Soloist: Friedman (tsx) in 1st chorus.

Same session: Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Rube Crozier, Frank Trumbauer, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Lennie Hayton, Roy Bargy (p); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); Hal McDonald (d).

BVE 43664 **Dancing Shadows** (Golden-arr. Satterfield)
Vocal: Humming by Bing Crosby, Al Rinker,
Charles Gaylord, Austin Young (behind Tram's solo)
Sales: 36,491 (Vic 21341)

World Radio History

BVE 43664-1 78 rpm: Vic 21341 (Released: June 22, 1928)
Vic 27687 (Released: Dec. 12, 1941)
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-5
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
BVE 43664-2 Destroyed
BVE 43664-3 Hold indefinitely. Unissued
Soloists: Trumbauer (8 + 7); Rank (8 + 8).

A pleasant popular song of 1927 written by dance orchestra leader and pianist, Ernie Golden; the music sounds like the novelty piano solos of the era. It is subtitled "A Novelette," and can be played as a piano solo—without words.

Same session: Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Rube Crozier, Frank Trumbauer, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); Hal McDonald (d).

BVE 43665 **Forget-Me-Not** (Leslie-Wendling-Hoffman-arr. Challis)
Vocal: Jack Fulton
Sales: Unknown on either 78 rpm issue

BVE 43665-1 Destroyed
BVE 43665-2 Hold indefinitely
Issued: Vic 27686 (Released: Dec. 12, 1941)
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43665-3 Mastered
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: **Bix** (16 lead in verse); Busse (30); **Bix** (16 muted, over ensemble).

Forget-Me-Not enjoys the distinction of having a verse just as melodic as its chorus. The recording is a tribute to Bill Challis's arranging skills. **Bix** leads a swinging ensemble improvisation on the verse, which is played first. Then Henry Busse's lyric trumpet, over a dulcet countermelody by reeds (and strings in the release), solos on the first chorus. After a conventional 1928 falsetto-range vocal by Jack Fulton, **Bix** appears again on the first 16 measures of the 3rd chorus, improvising with muted cornet over a saxophone ensemble. Straight tenor sax (Strickfaden) on the release returns the piece to comparative tranquillity and an appropiate finish with a harmonically enhanced coda.

April 23 (Mon)—New York. Victor Record Co. Liederkranz Hall.
Ferde Grofé, Recording Director (1st title).
Bill Challis, Recording Director (2nd title).
Time: 10:00 a.m.–12:05 p.m. (Rehearsal)
1:05 p.m.– 4:00 p.m. (Recording)

World Radio History

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Rube Crozier, Frank Trumbauer (asx); Charles Strickfaden (tsx); Mischa Russell, Kurt Dieterle, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (p/cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

BVE 43666 **Dixie Dawn** (Trent-DeRose-arr. Grofé)
Vocal: Austin Young
Sales: 33,462 (Vic 21438)

BVE 43666-1 Hold conditional
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43666-2 Hold indefinitely
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
BVE 43666-3 78 rpm: Vic 21438 (Released: July 6, 1928)
BVE 43666-4 Destroyed
Soloist: Pingitore (7 & 7).

Dixie Dawn, an ingratiating popular song of 1928, is given extra oomph in Ferde Grofé's arrangement, and sounds as if it belonged in Earl Carroll's Vanities or George White's Scandals. After "Skin" Young's first-chorus vocal and a curious interlude consisting of the **Swanee River** theme played four times in a minor mode, the band swings into the second chorus and its strutting rhythm immediately conjures up a bevy of comely chorus girls tapping, twisting and turning faultlessly through their intricate routine. **Bix**-influenced flares, accents and phrases spice up the music, while Pingitore's banjo on the verse lends a touch of local color, a kind of Southern comfort. This would have made a great finale for Whiteman's theatre presentations.

Same session: Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Rube Crozier, Frank Trumbauer, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Hal McDonald (d).

BVE 43667 **Louisiana** (Razaf-Schafer-Johnson-arr. Challis)
Vocal: Bing Crosby, with Jack Fulton, Austin Young, Charles Gaylord
Sales: 33,462 (Vic 21438). Unknown on Victor 25369

BVE 43667-1 78 rpm: Vic 21438 (Released: July 6, 1928)
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-5
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
BVE 43667-2 Destroyed
BVE 43667-3 Hold conditional

World Radio History

78 rpm: Vic 25369 (Released: July 30, 1936)
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-5
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
Soloists: Friedman (16 in ensemble); **Bix** (16, in hat).

Both sides were cut during the afternoon session. The morning was devoted to a rehearsal of **LOUISIANA** and cutting 3 tests of the **BLUE DANUBE WALTZ**. Paul decided the latter should be recorded by a string orchestra.

April 24 (Tue)—New York. Victor Record Co. Liederkranz Hall.
Time: 10:00 a.m.–11:45 a.m.
1:00 p.m.–2:30 p.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Henry Busse, Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Rube Crozier, Frank Trumbauer, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); Roy Bargy, Lennie Hayton (p); Hal McDonald (d).

BVE 43668 **GRIEVING** (Axtell-arr. Satterfield)
Vocal: Jack Fulton, Bing Crosby, Charles Gaylord, Al Rinker.
(A fast waltz, Mm: .1 = about 140)
Sales: 35,730 (Vic 21678)

BVE 43668-1 Destroyed
BVE 43668-2 78 rpm: Vic 21678 (Released: Oct. 26, 1928)
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-5
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
BVE 43668-3 Hold indefinitely. Unissued
Soloist: Hazlett (16 & 6, "sub-tone").

Henry Busse, Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); Roy Bargy, Lennie Hayton (p); Hal McDonald (d).

BVE 43669 **DO I HEAR YOU SAYING "I LOVE YOU"?**
(Rodgers-Hart-arr. Satterfield)
Vocal: Bing Crosby, Al Rinker, Charles Gaylord
Released: June 29, 1928
Sales: 46,282 (Vic 21398)

BVE 43669-1 Destroyed
BVE 43669-2 78 rpm: Vic 21398 (Released: June 29, 1928)
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke

World Radio History

LP: Bing Crosby—Jonzo JZ-5
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
BVE 43669-3 Hold indefinitely. Unissued
Soloist: Trumbauer (32).

A solo remarkable for the way Trumbauer's graceful counter-melody floats across the bar lines in a relaxed display of cool jazz.

April 25 (Wed)—New York. Victor Record Co. Liederkranz Hall.
Time: 10:00 a.m.—11:30 a.m.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Henry Busse, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); Roy Bargy, Lennie Hayton (p); Hal McDonald (d).

BVE 43760 **You Took Advantage Of Me** (Rodgers-Hart-arr. Satterfield)
Vocal: Bing Crosby, with Austin Young, Jack Fulton, Charles Gaylord
Sales: 46,282 (Vic 21398)

BVE 43760-1 78 rpm: Vic 21398 (Released: June 29, 1928)
Vic 25369 (Released: July 30, 1936)
LP: Sunbeam LP, vol 12-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-5
CD: Bing Ceosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
BVE 43760-2 Destroyed
BVE 43760-3 Hold indefinitely. Unissued
Soloists: **Bix**, muted & Trumbauer (32, chase chorus).

Sometimes a "2" will appear in the run-off space of **You Took Advantage Of Me** particularly on foreign issues. This is misleading as it is only a "speeded-up" version of take #1, not an issue of take #2. This was Whiteman's last recording for Victor; one wonders whether the title held any extra-musical significance.

Richardson Turner (10/12/66):

I was one of the 2 or 3 outsiders who attended the Whiteman rehearsals at Liederkranz Hall.

During a 10 minute break, Whiteman said to **Bix**, "Take a couple on the piano." **Bix** sat down and played **In A Mist** first and then on and on with things of his own and I'm not sure if they had names (I doubt it). Just lovely phrases and runs and sonnets (or what ever you call them). [Turner probably meant "sonatas."]

I gathered the assembled musicians (and they were the best) had not heard him on piano before. I know I hadn't. Everyone was enraptured and looked at one another and shook their heads. He was self-taught and had no technique at all, finger-wise. He just fluttered over the keys with chords which just killed you.

April 26 (Thu)—The Whiteman Orchestra traveled to Boston.

World Radio History

April 27 (Fri)—PW: opened at Loew's Metropolitan Theater in Boston. *Boston Evening Transcript*: "On the stage this week Paul Whiteman's Band is including numbers: **Rhapsody In Blue, Together, My Ohio Home** and **From Monday On**. The Rhythm Boys sing **Mississippi Mud**."

May 1 (Tue)—*Boston Evening Transcript* (page 18): "WBET radio broadcast by the Paul Whiteman Orchestra at 8 o'clock until 9:20 from the Metropolitan Theatre on Tremont Street."

The Program:

Wa-Da-Da (Ev'rybody's Doin' It Now)—The Rhythm Boys: Bing Crosby, Al Rinker (v); Harry Barris (v/p).
Valse Inspiration—Chester Hazlett (sx), accompanied by Roy Bargy (p).
My Ohio Home—Austin "Skin" Young (v); Roy Bargy (p).
Midnight Reflections—Kurt Dieterle (vn); Roy Bargy (p). **Among My Souvenirs**—The Whiteman Trio: Austin Young, Jack Fulton, Charles Gaylord (v); Trumpet effects by Henry Busse; Roy Bargy (p).
Nanette/Rufenreddy—Roy Bargy (p).
Together—Jack Fulton (v); Roy Bargy (p).
Cradle Song—Charles Margulis (t); Roy Bargy (p).
What Price Lyrics?—The Rhythm Boys: Bing Crosby, Al Rinker, Harry Barris (v).
Caprice Futuristic—Kurt Dieterle (vn); Roy Bargy (p).
Diane—Austin "Skin" Young (v); Roy Bargy (p).
In A Mist—**Bix Beiderbecke** (p).
From Monday On—The Rhythm Boys: Bing Crosby, Al Rinker, Harry Barris (v).
Trumbology—Frank Trumbauer (sx); Lennie Hayton (p).
(unlisted tune)—The Whiteman Trio: Jack Fulton, Charles Gaylord, Austin "Skin" Young (v); Roy Bargy (p).
La Gitana—Kurt Dieterle (vn); Roy Bargy (p).
More Than Anybody—Austin "Skin" Young (v); Harry Barris (v/p).
Charmaine—Boyce Cullen (tb); Lennie Hayton (p).

May 4 (Fri)—The 1948 edition of *New Hot Discography* (page 164) lists: **You Took Advantage Of Me** (146232) Regal (Aus) G-20916 as a Paul Whiteman recording. This is a Fred Rich Orchestra recording, released under the title of The Stellar Dance Band. This recording is on Stan Hester's LP label, Broadway #102.

May 8 (Tue)—*Boston Evening Transcript* (page 11): "WBET radio broadcast by the Paul Whiteman Orchestra at 8:15 p.m. from the Metropolitan Theatre. The program will be prepared and announced by Vernon 'Bud' Gray, who is advertising and publicity manager of the theatre."

The Program:

That's Grandma—The Rhythm Boys: Bing Crosby, Al Rinker (v); Harry Barris (v/p).
On Wings Of Song—Mischa Russell (vn); Lennie Hayton (p).
She's The Sweetheart Of Six Other Guys—Harry Goldfield (t); Lennie Hayton (p).
(unlisted tune)—Chester Hazlett (sx); Roy Bargy (p).

World Radio History

Diane—Austin "Skin" Young (v); Harry Barris (p).
Metropolitan—Instrumental novelty number dedicated to Bud Gray. Wilbur Hall, Al Rinker (tb); Harry Barris (p).
I Wanna Woman—The Rhythm Boys: Bing Crosby, Al Rinker (v); Harry Barris (v/p).
(unlisted popular medley)—Mario Perry (acc).
(unlisted tune)—Austin "Skin" Young (v/bj).
Waltz Eureka—Wilbur Hall (tb).
Alice Blue and **Heliotrope** (from **Three Shades Of Blue**)—Roy Bargy (p).
My Heart Stood Still—Jack Fulton, Charles Gaylord, Austin "Skin" Young, Al Rinker (v); Roy Bargy (p).
An American Piece—Kurt Dieterle (vn); Roy Bargy (p).
Together—Henry Busse (t); Mario Perry (acc); Mike Pingitore (bj).
Too Much Banjo—Mike Pingitore (bj).
Diane—Boyce Cullen (tb).
Mississippi Mud—The Rhythm Boys: Bing Crosby, Al Rinker (v); Harry Barris (v/p).
The Sunshine Of Your Smile—An imitation of two banjos: Mike Pingitore (bj); Lennie Hayton (p).
Nocturne—Kurt Dieterle (vn); Roy Bargy (p).

May 10 (Thu)—PW: closed at Loew's. Returned to New York.

During the Loew's engagement in Boston, both Henry Busse and Harry Goldfield were in the band. "Goldie" replaced Henry when this engagement closed.

Although Busse's contract was set to last until September, he asked Paul for a release to start his own band. Busse signed a recording contract, reported in the trade magazines on May 23, with Victor records.

His 15 piece band appeared in the musical comedy "Say When" June 11, at the Windsor Theatre in the Bronx. The following week they were in Newark. The show opened on Broadway at the Morosco Theatre on June 26, and closed after 24 performances.

Hal McDonald (d) left the Whiteman Orchestra to go with Busse. George Marsh replaced McDonald.

May 12 (Sat)—Whiteman's first recording date for Columbia Phonograph Company, Inc. under their new contract. The Library Index Card of the Fox Case Corporation does not list a date for the filming, but it is believed to be May 12 when Fox Movietone news filmed the Paul Whiteman Orchestra at the Columbia Studios performing **My Ohio Home**. On Video tape, YAZOO #514, 200 feet of film (1 minute, 45 seconds) have been saved of the 680 feet that were filmed. **I Can't Give You Anything But Love**, Jack Fulton (v), may be among the missing footage. An edited version of the session appears on Movietone News #25, released May 18. Item #6: "Jazz King Tears Up Old Contract: On Stroke Of Twelve Paul Whiteman Starts His First Recording Date For Columbia Phonograph Company."

Irving Friedman (10/4/67):

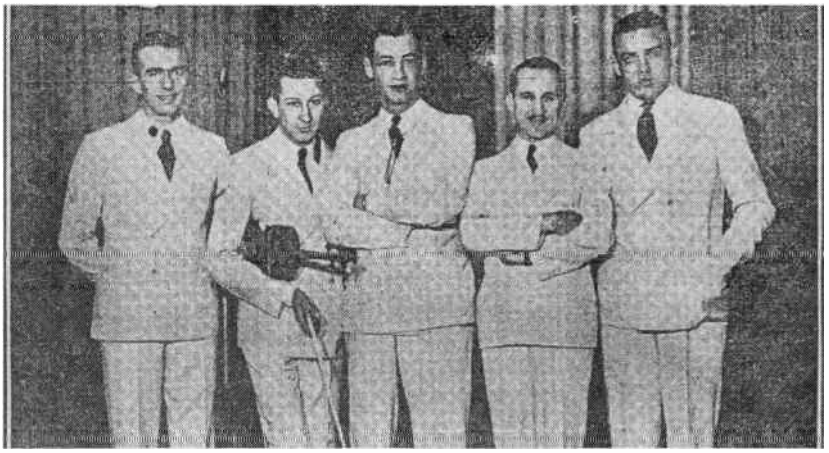
Why Paul recorded so many little known tunes, is in my opinion twofold: First, we had to make so many recordings to get out of our Victor contract so we could start on the new Co-

World Radio History

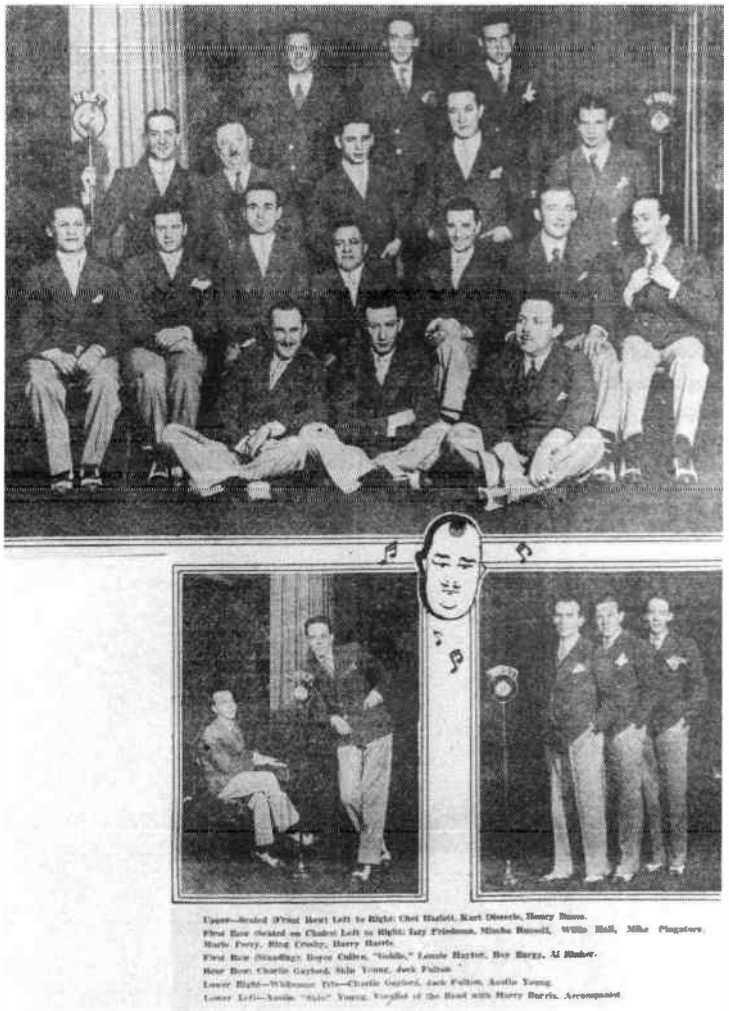
The Paul Whiteman Rhythm Boys; (L-R) Bing Crosby, Harry Barris, Al Rinker. (Courtesy Ron Bosley, International Crosby Circle).

The Paul Whiteman Rhythm Boys; (L-R) Harry Barris, Bing Crosby, Al Rinker. (Courtesy Ron Bosley, International Crosby Circle).

World Radio History



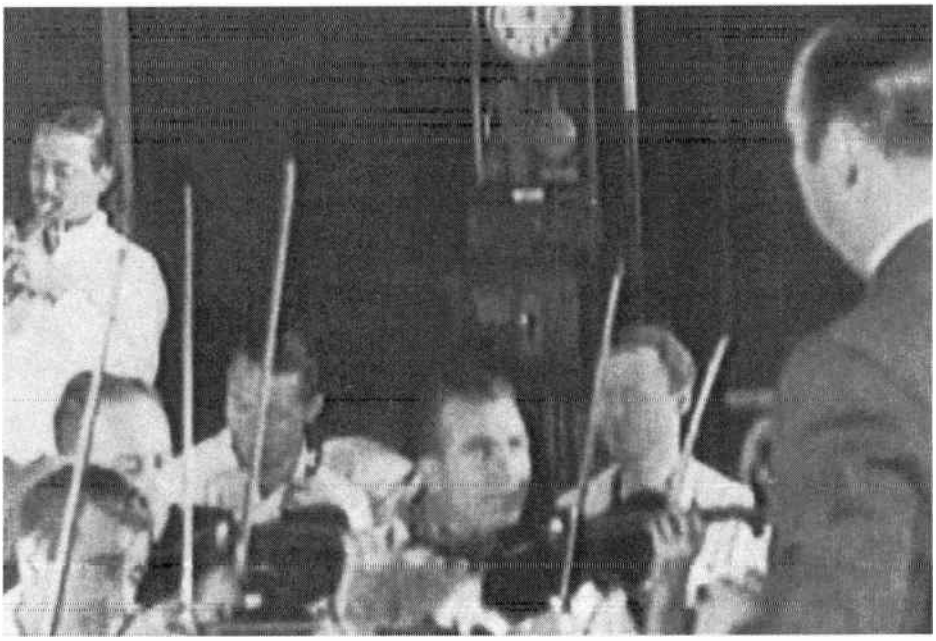
Paul Whiteman musicians, May 1928. (L-R) Charles Gaylord, Kurt Dieterle, Frank Trumbauer, Chester Hazlett, Jack Fulton. (Courtesy Kurt Dieterle).



Publicity photos of the Whiteman Orchestra. (Courtesy Kurt Dieterle).

World Radio History

A still photo from Yazoo 514 video tape "At the Jazz Band Ball" by Shanachie Entertainment Corp. Tune is **My Ohio Home**. *Camera angle shows* **Bix** *standing and playing with the rest of the trumpet section (not shown). (Courtesy Sherwin Dunner).*



Another view from Yazoo 514 video tape, "At The Jazz Band Ball". Clock indicates photo taken at the same time from a slightly different angle of **Bix** *standing up. (Courtesy Sherwin Dunner).*

World Radio History

Promotional photo of ***Bix*** *used to promote Holton Instruments. (Courtesy G. Leblanc Corporation, Kenosha, Wisconsin).*

lumbia contract. Being a little late on both deals, Paul recorded anything presented to him. We were never happy with what we had to do or play. Paul would say, "It's okay." We had to let it pass, additionally we received $50 a side. So who in the hell really cared?

Second, neither Paul nor his manager, Jimmy Gillespie, believed there was much future in recordings. Besides Paul was making too much money from other sources. Paul did not sell big during my time with the band and knowing this—he took more "front money" than royalties.

As part of its promotion of its new star, Columbia designed a special Paul Whitman label, which Brian Rust has described as "a vulgar affair in five colors [garish yellow and green, pastel blue, black and white] featuring the famous trademarked caricature of the leader himself"—referred to by record collectors as "the

World Radio History

*Promotional photo of (L-R) Eddie Pinder, **Bix**, Charlie Margulis, and Harry Goldfield for Holton Instruments. (Courtesy G. Leblanc Corporation, Kenosha, Wisconsin).*

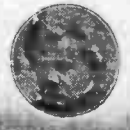
*When the Paul Whiteman Orchestra switched to Columbia Records, they entered into a contractual agreement with the Holton Band Instruments Co. to use their exclusive line of instruments. The following five photos were used to promote Holton and Whiteman's agreement. Today the G. Leblanc Corp. owns Holton. **Bix** is on each ad including the photo of Paul directing the band. **Bix** is to Paul's immediate left, followed by Charlie Margulis and Harry Goldfield. (Courtesy G. Leblanc Corporation, Kenosha, Wisconsin).*

World Radio History

The CORNET IS Coming Back!

—and is going to be in greater demand and more popular than ever before

—and Now



HERBERT CLARKE

THE cornet has always had its place in band and orchestra, more especially in band. For the past few years it has been pushed into the background by the overwhelming demand for trumpets — although the trumpet, with all its sparkle and brilliancy, never could take the place of the cornet.

The cornet, with its wonderful mellow quality of tone, flexibility and adaptability to passages where a soft, smooth mellow tone is required, cannot be replaced. Even the modern dance orchestra is finding the cornet especially adapted to the music they are required to play — where tone quality counts above everything — and where the artistry of the trumpet player particularly stands out.

For the past year there has been an increasing demand for the Holton-Clarke Cornet, the cornet that has made cornet history — and, with few exceptions, is used by every really outstanding cornetist in America.

As an instance of this, for the season of 1928, the most famous touring concert band in this country engaged five cornetists, men who were outstanding artists on their instruments, all coming from different sections of America, [illegible] Clarke.

[illegible] used on the first chairs in [illegible] it, and if the trumpet player in [illegible] the Holton-Clarke in his dance work, he will find in it an instrument in which he can pour his very soul, increasing his own reputation and enhancing the beauty of tone of the organization with which he is playing.

BOHUMIR KRYL

10 DAY FREELOAN

We shall be glad to loan you a Holton-Clarke Cornet in any finish desired for ten days absolutely FREE. Send for free loan application Blank today.

FRANK HOLTON & COMPANY
562 Church Street Elkhorn, Wisconsin

FRANK SIMON
Amarillo's foremost cornet soloist
Director The Famous Armco Band, Middletown, Ohio.

WILLIAM TONG
Soloist, Souza's Band, 1925-1926 and a consistent Holton booster.

LEON "BIX" BEIDERBECKE
A cornetist of extraordinary ability artists for Paul Whiteman. He loves his Holton.

EVERETT A. MOSES
Cornet Virtuoso Extraordinary
Directly Moses and his Band, St. Petersburg, Fla.

RALPH OSTERM
Favorite with Sousa, most cornet soloist with the U. S. Navy Band, Washington, D. C.

PAUL WHITEMAN MODEL TROMBONE

Designed by Frank Holton in collaboration with the Paul Whiteman Trombone Section

Herbert Clarke — Gustav Heim — Edw. Llewellyn — Rudy Wiedoeft

A Tremendous Contribution to the Truth About Holtons: *"Created by Artists — Preferred by Artists"*

THE new Holton "Paul Whiteman Model" Trombone is more than a creation in metal. It is another fulfillment of the Holton ideal that Holton instruments shall be built to satisfy the exacting requirements of the very *greatest* musicians of which the world can boast.

Anyone—beginner included—is not honest with himself unless he realizes that the qualities the artists look for in an instrument are the same as he must have help from. Here is an instrument as *different* and *superior* as the Holton-Clarke Miracle Cornet, the Llewellyn Model Holton Trumpet by Edward Llewellyn and Gustav Heim, and the Rudy Wiedoeft Model Holton Saxophones. It cannot be otherwise, for like these Holtons that preceded it, the Paul Whiteman Model Trombone has been built to meet the demands of a group of living men — artists with whom music is a business and whose public demands flawless performance.

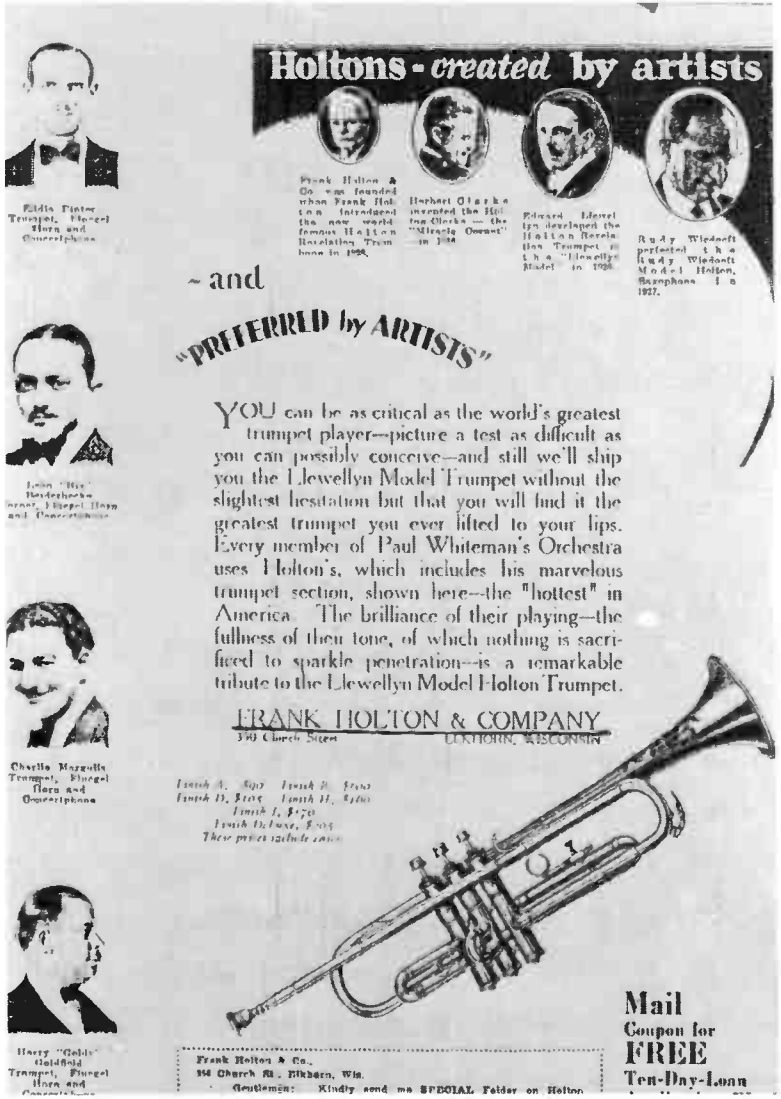
The whole story sums up in this—here is a trombone, which in your own hands will tell you it could not possess such versatility without having been inspired by the world's most versatile musical organization, to whose director it is dedicated.

Chester "Chef" Hazlett — Frank "Tram" Trumbauer — Chas. Strickfadden — William "Ball" Rank

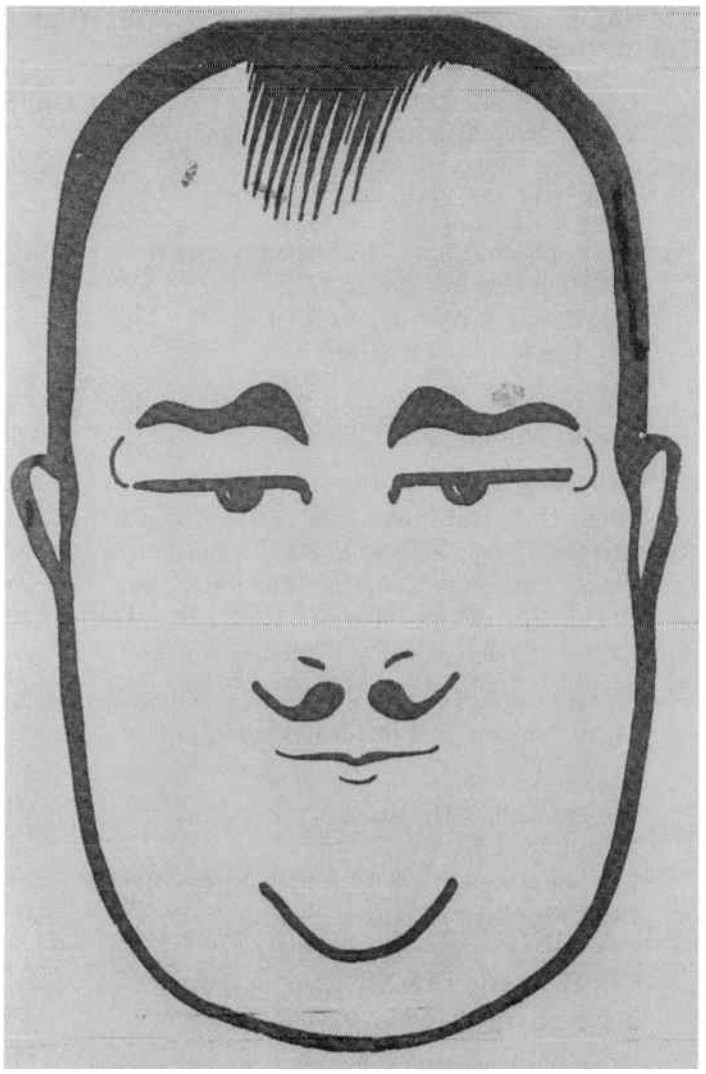
Wilbur Hall — Bevan Cullen — Jack Fulton — Leon "Bix" Beiderbecke — Charlie Margulis — Harry "Goldy" Goldfield — Eddie Pinder

Roy Maier — Robert Cromer — Irving Friedman — Wilford L. Leibrook — Michael Trafficante

World Radio History



World Radio History



Caricature of Paul Whiteman called the "Potato Head." (Courtesy the Whiteman Collection at Williams College).

potato-head label." And each label bore the legend: "Viva-tonal Recording . . . Electrical Process."

The sales reported are probably the initial orders, not total sales.

May 12 (Sat)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy, Lennie Hayton (p); Mike Pin-

World Radio History

gitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Wilbur Hall (g); George Marsh (d); probably Wilbur Hall (sl-wh).

W 98533 **La Paloma (The Dove)** (Yradier-Kautner-arr. Grofé)
Vocals: Unknown incidental singing "dah-dah . . ."

W 98533-1 Rejected
W 98533-2 From test pressing:
LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-5
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
W 98533-3 Rejected

Three more takes made on May 21, 1928.

Same session: Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Charles Gaylord (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d). Wilbur Hall doubles (g).

W 98534 **La Golondrina (The Swallow)** (Gilbert-Serradell -arr. Grofé)
Vocal: Unidentified incidental humming

W 98534-1 Rejected
W 98534-2 Second choice. Unissued
W 98534-3 78 rpm: Col 50070-D
LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-5
CD: Bing Crosby—Jonzo JZCD-4
CD: Bix Restored BXCD ?
Soloists: Trumbauer (16); Hall (l6, guitar).

Bix did not appear on the remaining selection from this session:

W 98535 **My Hero** (Stange-Straus-arr. Satterfield)
Col 50069-D

May 13 (Sun)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix did not appear on any recordings from this session:

W 98536 **The Merry Widow** (Ross-Lehar-arr. Satterfield)
Col 50069-D

W 146249 **Last Night I Dreamed You Kissed Me** (Lombardo-Kahn-arr. Satterfield)
Col rejected—Remade May 21, 1928

W 146250 **Evening Star** (Turk-Ahlert-arr. Satterfield)
Col rejected—Remade May 21, 1928

World Radio History

May 14 (Mon)—PW: opened at Loew's Metropolitan Theater in Brooklyn. Paul was ill, citing "too much work" as the reason.

May 15 (Tue)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 98537 — **My Melancholy Baby** (Burnett-Norton-arr. Satterfield)
Vocal: Austin Young

W 98537-1 — Rejected
W 98537-2 — Second choice. Unissued
W 98537-3 — Rejected
W 98537-4 — 78 rpm: Col 50068-D
LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: Goldfield (30); **Bix** (32 jazz-oriented fill-ins behind straight vocal).

In a dramatic interlude (2nd chorus), Satterfield introduces the haunting sound of four muted trombones playing an eloquent recitative on the song's theme, with rhythm temporarily suspended. Then **Bix**'s hot cornet responses breathe life, liberty and the pursuit of happiness into a so-so vocal chorus. Regrettably Takes #1, #2, and #3 were not preserved.

Bill Challis via Norman Gentieu (3/10/85):

I arranged **My Melancholy Baby** *after* this recording and wrote out **Bix**'s "fill-ins" behind the vocalist.

May 16 (Wed)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Charles Gaylord (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 98538 — **The Man I Love** (George & Ira Gershwin-arr. Grofé)
Vocal: Vaughn De Leath

W 98538-1 — Rejected
W 98538-2 — 78 rpm: Col 50068-D
LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke

World Radio History

	CD: Bix Restored BXCD ?
W 98538-3	Rejected
W 98538-4	Second choice: "Not to be used"
	78 rpm: Col 50068
	LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
	CD: Bix Restored BXCD ?
	Soloist: Trumbauer (16).

This Gershwin gem has its share of Grofé excesses, beginning with the introductory kettledrum roll. It's obviously a chart made for theater or radio presentations, but it includes some gold among the show-off dross. Vaughn De Leath's warm, low-key crooning style perfectly captures the mood of the song and makes one wish that Whiteman had used her more often. Trumbauer, in 16 measures, plays one of his best solos, assisted by the rhythm section and a sparse counterpoint by Rube Crozier's bassoon. Hazlett's sub-tone clarinet is featured at the beginning and the close.

May 17 (Thu)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Frank Trumbauer, Charles Strickfaden (bar/tsx/cl); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146291	**C-O-N-S-T-A-N-T-I-N-O-P-L-E** (Carlton-arr. Satterfield)
	Vocal: Austin Young, Jack Fulton, Charles Gaylord, Al Rinker, Harry Barris, Bing Crosby
	Sales: 30,000 (Col 1402-D #2. Unknown for #3)
W 146291-1	Rejected
W 146291-2	78 rpm: Col 1402-D (Released: June 20, 1928)
	LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
	LP: Bing Crosby—Jonzo JZ-5
	CD: Bing Crosby—Jonzo JZCD-4
	CD: Bix Restored BXCD ?
W 146291-3	Second choice
	78 rpm: Col 1402-D
	LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
	LP: Bing Crosby—Jonzo JZ-5
	CD: Bing Crosby—Jonzo JZCD-4
	CD: Bix Restored BXCD ?

This is a British novelty song, well arranged and well performed.

Jack Fulton (I-3/27/66):

We must have made 13 tries on CONSTANTINOPLE before we got a good one. This was due to the fast tempo and our having to spell out the word. We started laughing and it became contagious on each take. Finally, we got it down right!

World Radio History

Only three takes are shown, probably because they only completed three takes. Jack was apparently referring to the many "false starts" they attempted.

May 19 (Sat)—PW: ended the Brooklyn engagement. Frank Trumbauer signed a contract with Tommy Rockwell of OKeh Records calling for eight men on the OKeh label and eleven men on the Columbia.

May 21 (Mon)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Jack Fulton, Wilbur Hall (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d/sl-wh); Wilbur Hall doubling (g).

W 98533 — **La Paloma (The Dove)** (Yradier-Kautner-arr. Grofé)
Instrumental

W 98533-4 — Rejected
W 98533-5 — Rejected
W 98533-6 — 78 rpm: Col 50070-D
LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-5
CD: Bix Restored BXCD ?

Same session: Charles Margulis, Harry Goldfield (t); **Bix** (c); Boyce Cullen, Jack Fulton, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Matty Malneck, Mischa Russell, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146316 — **'Tain't So, Honey, 'Tain't So** (Robison-arr. Challis)
Vocal: Bing Crosby

W 146316-1 — Rejected
W 146316-2 — Rejected
W 146316-3 — Rejected
W 146316-4 — Rejected

Three more takes made on May 23, 1928.

Bix did not appear on the other selections from this session:

W 146249 — **Last Night I Dreamed You Kissed Me** (Lombardo-Kahn-arr. Satterfield)
Col 1401-D

W 146250 — **Evening Star** (Turk-Ahlert-arr. Satterfield)
Col 1401-D

May 22 (Tue)—New York. Columbia Records.

World Radio History

PAUL WHITEMAN AND HIS ORCHESTRA

Harry Goldfield, Charles Margulis (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall (tb); Chester Hazlett, Rube Crozier, Frank Trumbauer, Irving Friedman, Roy Mayer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb/bsx); George Marsh (d).

W 146317 **Is It Gonna Be Long?** (Cowan-Abbot-Whiting-arr. Challis)
Instrumental
Sales: 21,125 (Col 1496-D)

W 146317-1 Rejected
W 146317-2 Second choice. Unissued
W 146317-3 78 rpm: Col 1496-D (Released: Aug. 30, 1928)
LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 146317-4 Rejected
Soloists: **C1**, Goldie (30); **Verse**, **Bix** & enemble (16); **C2**, Friedman (16 & 8 tsx); **C3**, **Bix**, Friedman & ensemble (16 & 8); Goldie (8). **Bix** in transition passages.

Same session: Harry Goldfield, Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Jack Fulton, Bill Rank, Wilbur Hall (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146318 **Japanese Mammy** (Donaldson-Kahn-arr. Grofé ?)

Vocal: (filecard) Quintet; or (ledger) Austin Young and a miscellaneous Trio

W 146318-1 Rejected
W 146318-2 Rejected
W 146318-3 Rejected
W 146318-4 Rejected

Three more takes made on June 10, 1928.

Same session: Harry Goldfield, Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146320 **I'd Rather Cry Over You** (Dougherty-Ponce-arr. Challis)
Vocal: Jack Fulton, Charles Gaylord, Austin Young (verse), Bing Crosby, Harry Barris, and Al Rinker (chorus)

W 146320-1 Rejected
W 146320-2 Rejected
W 146320-3 Rejected

World Radio History

Four more takes made on June 10, 1928.

On masters 146318 & 146320, different vocal groups were used on different takes. The Columbia files did not list the vocalists for each take, and did not explain why the groups differed.

Same session:

Bix did not appear on the remaining selection from this session:

W 146319 **Get Out And Get Under The Moon** (Tobias-Shay-Jerome-arr. Satterfield)

May 23 (Wed)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Matty Malneck, Mischa Russell, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146316 **'Tain't So, Honey, 'Tain't So** (Robison-arr. Challis)
Vocal: Bing Crosby

W 146316-5 Rejected
W 146316-6 Rejected
W 146316-7 Rejected

Three more takes made on June 10, 1928.

Same session: Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Rube Crozier or Roy Mayer, Irving Friedman, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bsx); George Marsh (d).

W 146327 **Oh! You Have No Idea** (Ponce-Dougherty-arr. Challis)
Instrumental
Sales: 21,525 (Col 1491-D)

W 146327-1 Rejected
W 146327-2 78 rpm: Col 1491-D (Released: Aug. 30, 1928)
LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 146327-3 Rejected
W 146327-4 Second choice. Unissued
Soloists: **C2**, **Bix** & ensemble (16 + 8); Leibrook (8); **C3**, Friedman (4, 12 + 4); **C4**, **Bix** & ensemble (16 & 8); Trumbauer (8); **Coda**, **Bix** & ensemble (4); Marsh (2).

According to Bill Challis, "Izzy Friedman tried to be at his brilliant best on this recording." Whiteman would come out of the control room and tell Izzy not to try so hard.

World Radio History

Same session:

Bix did not appear on the other selections from this session:

W 146326 **In The Evening** (Hanley-Dowling-arr. Satterfield)
Col rejected—Remade June 10, 1928

W 146328 **Mother Goose Parade** (Bibi-Breau-Sturn-arr. Grofé)
Col 1478-D

May 24 (Thu)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); **Bix** (c); Boyce Cullen, Bill Rank (tb); Chester Hazlett, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146329 **Blue Night** (Rollins-Mahoney-arr. Satterfield)
Vocal: Jack Fulton

W 146329-1 Rejected
W 146329-2 Second choice. Unissued
W 146329-3 78 rpm: Col 1553-D
LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 146329-4 Rejected
Soloists: Hazlett (16 & 8, sub-tone cl). Good writing for strings.

May 25 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Roy Mayer (asx); Rube Crozier (tsx); Frank Trumbauer (C-m); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146334 **Felix The Cat** (Kortlander-Wendling-arr. Satterfield)
Vocal: Austin Young; cat imitations: strings and voices from the orchestra.
Sales: 20,500 (Col 1478-D)

W 146334-1 Rejected
W 146334-2 Rejected
W 146334-3 Second choice. Unissued
W 146334-4 78 rpm: Col 1478-D (Released: Aug. 20, 1928)
LP: Sunbeam LP, vol 13-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: **Bix** (8 + 6); Trumbauer (14).

Neither **Bix** nor Tram seemed comfortable improvising on this novelty song; and Tram resorts to a display of his virtuosity as a substitute for the cool jazz he usually played.

World Radio History

Same session: Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Jack Fulton (tb); Wilbur Hall (tb/g); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Matty Malneck, Mario Perry (vn); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Roy Bargy, Lennie Hayton (p); George Marsh (d).

W 14633-5 CHIQUITA (Gilbert-Wayne-arr. Grofé)
Vocal: Jack Fulton

W 146335-1 Rejected
W 146335-2 Rejected
W 146335-3 Rejected
W 146335-4 Rejected

Three more takes made on June 10, 1928.

May 26 (Sat)—PW: opened at the Capitol Theatre in Detroit.

Detroit Free Press (May 28, page 14, col. 3): "When the curtain went up at the Capitol Saturday afternoon revealing Paul and his orchestra, the audience attested his popularity in Detroit, and his first number brought a thrill to every lover of the music. Many have condemned jazz but few who have had the good fortune to hear Whiteman's interpretation of it could honestly look askance. He lends a symphonic touch which thrills and ignores the blantancy which sours.

Just to hear his orchestra play RAMONA is enough to bring ecstasies. Paul's Rhythm Boys, those funny chaps who bang the piano tops and turn noise into music, repeat their MISSISSIPPI MUD number which brought down the house on his first appearance at the 'Michigan'."

Esten Spurrier (2/22/73):

I took Jimmy Hick's band to Detroit as mine. We arrived in Detroit for preliminaries and rehearsals. Much to my surprise and delight, Paul Whiteman was doing a stage engagement at the Capitol Theatre.

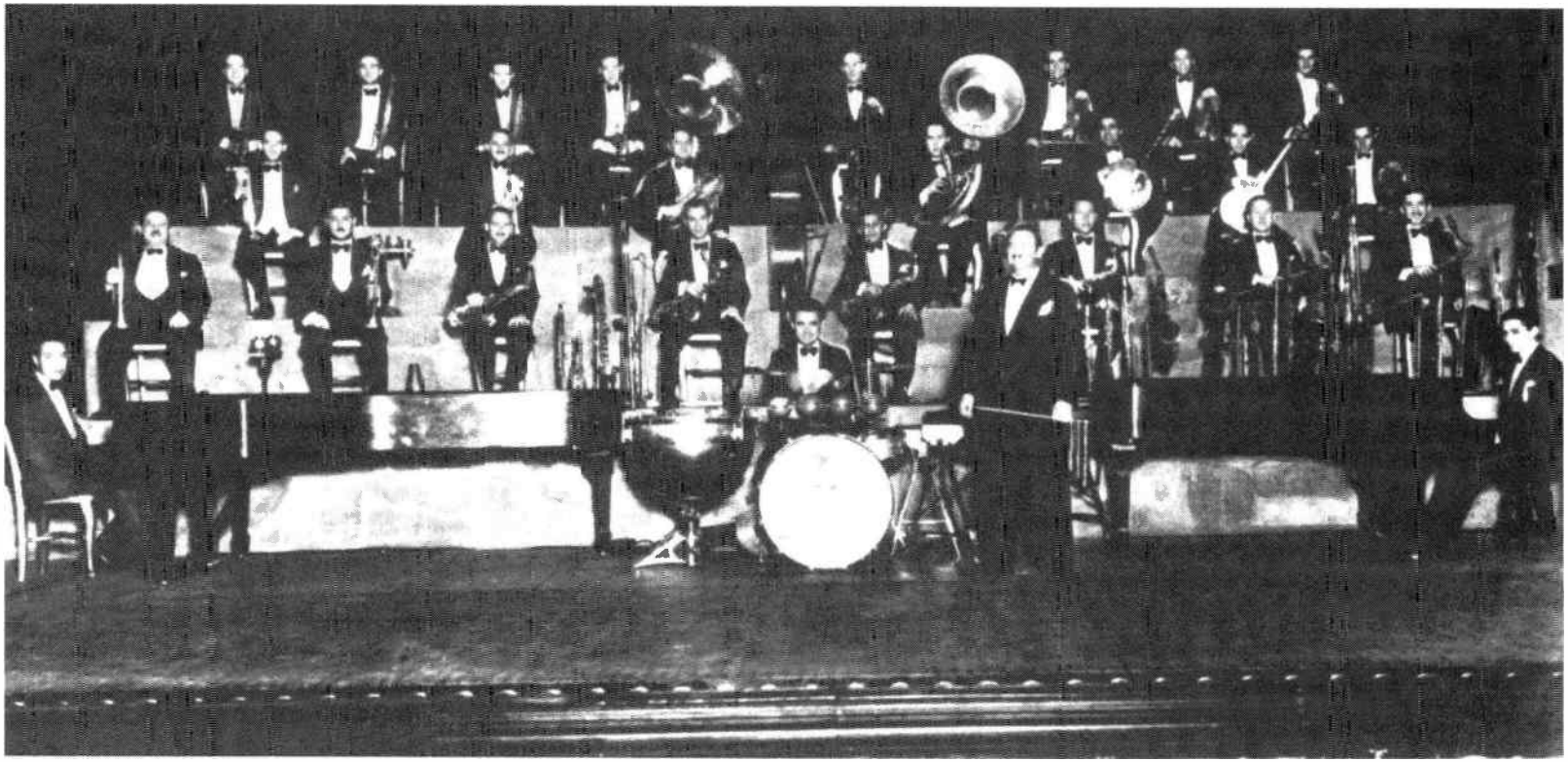
Knowing **Bix** and I were friends, you can guess the sequence. I had to get **Bix** to come out to the Oriole Terrace so the band could meet him. Maybe even get him to play a tune or two.

Detroit being **Bix**'s old stomping grounds, full of friends, etc., I knew I was asking the impossible. It would be an imposition! I took off for the Capitol Theatre alone (not wishing anyone to witness my rebuff). I got there just before the band went on, saw **Bix** for a couple minutes and had to go. **Bix** wanted me to meet him after the show at their hotel on John R Street, which I did. I apologetically stated my mission, but told **Bix** I'd understand if he couldn't make it. But if he could just peek in for a minute and shake some hands it would be terrific. He said he'd sure try. I went back to the band, told them not to expect **Bix**, busy, etc. I told them he would try and that I had assured **Bix** we wouldn't ask him to play.

Imagine my surprise when **Bix** and a buddy from the band, who I don't remember, walked in. **Bix** had his horn under his arm. I was almost speechless but I asked **Bix** how he got away. **Bix** said, "**I knew it meant a lot to you, and I wouldn't think of letting you lose face. I brought my horn so we can play together and so they won't feel let down if I didn't play.**" He spent the rest of the night there and let whatever commitment he had made, slide.

May 27 (Sun)—*Detroit Free Press* (Page 2, col. 4): "Harry Barris, one of Whiteman's Rhythm Boys, was a piano player in vaudeville and never having had the opportunity to take up a memory system, was always forgetting lyrics, and filled

World Radio History



*The Whiteman Orchestra at the Capitol Theatre in Detroit (identification by Matty Malneck). (L-R) Back Row: Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (trombones); John Bowman, Charles Gaylord, Matty Malneck, Mischa Russell (violins). Middle Row: Eddie Pinder, **Bix**, Mike Trafficante, Min Leibrook, Mike Pingitore, Austin Young, Kurt Dieterle. Front Row: Harry Goldfield, Charlie Margulis, Chester Hazlett, Frank Trumbauer, Irving Friedman, Charles Strickfaden, Roy Mayer, Rube Crozier. Floor: Roy Bargy, George Marsh, Paul Whiteman, Lennie Hayton. (Courtesy the Whiteman Collection at Williams College).*

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in the gaps with 'wha-to-de-bo-do-n-do' and similar fanciful expressions. Barris appeared at the State, doing a 'single,' shortly after it opened. The audience failed to understand him, but the musicians of Detroit flocked to hear this youngster. Then Harry ran into Bing Crosby and Al Rinker. These two had been doing similar work on the West Coast, and they formed a trio."

May 28 (Mon)—*Detroit Free Press* (page 14, col. 3): "He has not lost any of his charm, none of his novelty, none of the qualities that have dubbed him the greatest jazz conductor, this Paul Whiteman. Perhaps he has lost a trifle of the rotundity which has marked him heretofore—road work is wearing on even so much a master as he, but rotundity, thank goodness, has nothing to do with his music."

May 29 (Tue)—*Detroit Free Press* (page 35, col. 1): "Several Detroiters are numbered among the 30 musicians in Paul Whiteman's orchestra, which is the feature of a lavish Public stage show at the Capitol this week. Charlie Margulis, Whiteman's first trumpet, was formerly with the State Bunch; **Bix Beiderbecke,** who also plays trumpet; Frank Trumbauer, saxophonist, before going with Whiteman, were residents of Detroit."

June 1 (Fri)—PW: closed Detroit engagement.

June 2 (Sat)—PW: opened at Shea's Buffalo Theater in Buffalo, New York. *Buffalo Sunday Times*: "Whiteman selections: **Three Shades Of Blue, My Ohio Home** and **Ramona**."

June 8 (Fri)—PW: closed at Shea's.

June 9 (Sat)—A day off in New York.

June 10 (Sun)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Matty Malneck, Mischa Russell, Kurt Dieterle, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bj); George Marsh (d).

W 146316	**'Tain't So, Honey, 'Tain't So** (Robison-arr. Challis) Vocal: Bing Crosby Sales: 29,650 (Col 1444-D)
W 146316-8	Second choice. Unissued
W 146316-9	78 rpm: Col 1444-D (Released: July 20, 1928) LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke LP: Bing Crosby—Jonzo JZ-6 CD: Bing Crosby—Jonzo JZCD-4 CD: Bix Restored BXCD ?
W 146316-10	Rejected Soloists: **Bix** (8 muted); **Bix** (16 verse open); Trumbauer, Crozier & Mayer (16); Crozier, Mayer & Trumbauer (16, bassoons).

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Roy Bargy (I-3/27/66):

'TAIN'T SO proved to be a thorn in the side of the band. Most of us doubted it would ever be recorded, something always went wrong. One of the main reasons was **Bix**. So many takes were rejected because of his not being right! Finally **Bix** settled down in his easy-going fashion, as if to say, "**Why didn't you guys tell me you wanted to finish this?**" Then he cut one of his greatest efforts on wax.

In order to get Bing into the correct key, Bill Challis blew a pitch pipe. The bassoon solo would normally have gone to Rube Crozier, but Tram and Mayer joined in this time. [Bill Challis supports Roy's recollections about the bassoons, Oct. 24, 1981.]

Same session: Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mario Perry, Matty Malneck, John Bowman, Charles Gaylord (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146318 — **JAPANESE MAMMY** (Donaldson-Kahn-arr. Grofé)
Vocal: (filecard) Quintet; or (ledger) Austin Young and a miscellaneous trio
Sales: 13,700 (Col 1701-D)

W 146318-5 — Rejected
W 146318-6 — Mastered: Col 1701-D (Released: Feb. 15, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 146318-7 — Second choice. Unissued
Soloists: Bargy (16); Goldie (32); Strickfaden (8 & 8).

Same session: Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Matty Malneck, Mischa Russell, Kurt Dieterle, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146320 — **I'D RATHER CRY OVER YOU** (Dougherty-Ponce-arr. Challis)
Vocal: Charles Gaylord, Jack Fulton, Austin Young (verse); Bing Crosby, Al Rinker, Harry Barris (chorus)
Sales: 21,125 (Col 1496-D)

W 146320-4 — Rejected
W 14632O-5 — 78 rpm: Col 1496-D (Released: Aug. 30, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-6
CD: Bing Crosby—Jonzo JZCD-5
CD: Bix Restored BXCD ?
W 146320-6 — Rejected
W 146320-7 — Second choice. Unissued
Soloists: **Bix** & ensemble (4 & 8); Trumbauer (8); Friedman (4 & 2).

Same session: Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Bill Rank, Jack Fulton (tb); Wilbur Hall (tb/g); Chester Hazlett,

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Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Mischa Russell, Kurt Dieterle, Matty Malneck, Mario Perry (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (prcu).

W 146335 **Chiquita** (Gilbert-Wayne- waltz, arr.Grofé)
Vocal: Jack Fulton
Sales: 30,000 (Col 1448-D)

W 146335-5 Rejected
W 146335-6 78 rpm: Col 1448-D (Released: July 20, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 146335-7 Second choice. Unissued
Soloists: Wilbur Hall plays guitar behind the vocal. Hazlett on sub-tone clarinet solos on the chorus after the verse, and on part of the last chorus.

Same session:

Bix did not appear on the other selection from this session:

W 146326 **In The Evening** (Hanley-Dowling-arr. Satterfield)
Vocal: Skin Young & Trio
Col 1484-D

June 11 (Mon)—PW: opened at the Lincoln Theatre in Trenton, New Jersey, doing four shows a day: 3, 6, 8 and 10 p.m.. *Trenton Evening Times (June 12):* "One of the disappointing features of the program was Whiteman's failure to do George Gershwin's **Rhapsody In Blue**." Two days later, *Trenton Evening Times* reported: "Paul Whiteman and his orchestra changed their program at the Lincoln Theatre today and featured Gershwin's **Rhapsody In Blue**."

June 15 (Fri)—PW: ended the Trenton engagement.

June 16 (Sat)—The Whiteman Orchestra back in New York. Band's day off.

June 17 (Sun)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Eddie Pinder or **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Lennie Hayton, Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); George Marsh (d).

W 146541 **I'm On A Crest Of A Wave** (DeSylva-Brown-Henderson-arr. Grofé)
Vocal: Bing Crosby, Jack Fulton, Austin Young, Charles Gaylord
Sales: 24,275 (Col 1465-D)

W 146541-1 Rejected
W 146541-2 Rejected
W 146541-3 78 rpm: Col 1465-D (Released: Aug. 10, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke

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LP: Bing Crosby—Jonzo JZ-6
CD: Bing Crosby—Jonzo JZCD-5
CD: Bix Restored BXCD ?

W 146541-4 Rejected
W 146541-5 Second choice. Unissued

An impressionistic arrangement. Features include: Chester Hazlett on bass clarinet in **intro.**, **verse** and **transitional** passages; tympani on the release of the **2nd chorus**; and an 8-bar solo on tenor sax by Irving Friedman on the release of the **3rd chorus**. The vocal group anticipates the Hi-Lo's in some of their effects, especially on the modulation to **C3**.

Same session: **Bix**, Charles Margulis (c); Boyce Cullen, Bill Rank (tb); Chester Hazlett, Irving Friedman, Frank Trumbauer, Charles Strickfaden (rds); Matty Malneck, Kurt Dieterle, Mario Perry, Mischa Russell (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146442 **THAT'S MY WEAKNESS NOW** (Green-Stept-arr. Satterfield)
Vocal: Bing Crosby, Harry Barris, Al Rinker
Sales: 29,650 (Col 1444-D)

W 146442-1 Rejected
W 146442-2 Rejected
W 146442-3 78 rpm: Col 1444-D (Released: July 20, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-6
CD: Bing Crosby—Jonzo JZCD-5
CD: Bix Restored BXCD ?
W 146442-4 Second choice. Unissued
Soloists: **Intro.**, **Bix** (2 + 2); **C1**, Rank (4); **Verse**, **Bix** & vocal (2 & 2), & Trumbauer (4 & 4); **C3**, Friedman & vocal (1 & 1 & 1), **Bix** & vocal (1 & 1 & 1), Rank (8), Trumbauer & vocal (1 & 1 & 1); **C4**, **Bix** & ensemble (16).

Same session: Charles Margulis, Harry Goldfield (t); **Bix** (c); Boyce Cullen, Bill Rank (tb); Chester Hazlett (asx); Irving Friedman, Charles Strickfaden (tsx); Frank Trumbauer (C-m/asx); Matty Malneck, Kurt Dieterle, Mario Perry, Mischa Russell (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146543 **GEORGIE PORGIE** (Mayerl-Paul-arr. Challis)
Vocal: Jack Fulton, Charles Gaylord, Austin Young
Sales: 21,525 (Col 1491-D)

W 146543-1 Rejected
W 146543-2 Rejected
W 146543-3 Mastered: Col 1491-D (Released: Aug. 30, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-6 (doubtful Bing)
CD: Bix Restored BXCD ?
Soloists: Trumbauer (8); **Bix** (4); **Coda**, **Bix** & ensemble (4).

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Challis shows his mastery of intricate orchestral interplay, on this recording, enriching the ensemble sound and setting the stage for cameo appearances by Tram and **Bix**.

Same session:

Bix did not appear on the other selections from this session:

W 146544 **IF YOU DON'T LOVE ME** (Ager-Yellen-arr. Satterfield)
Col rejected

W 146545 **JUST LIKE A MELODY OUT OF THE SKY** (Donaldson-arr. Satterfield)
Col 1441-D

W 146546 **LONESOME IN THE MOONLIGHT** (Baer-Russell-arr. Grofé)
Col 1448-D

June 18 (Mon)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Eddie Pinder (t); **Bix** (c); Wilbur Hall, Bill Rank (tb); Chester Hazlett, Frank Trumbauer (asx); Irving Friedman (tsx); Charles Strickfaden (bar); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146549 **BECAUSE MY BABY DON'T MEAN "MAYBE" NOW** (Donaldson-arr. Challis)
Vocal: Bing Crosby, with Jack Fulton, Charles Gaylord, Austin Young
Sales: 36,000 (Col 1441-D)

W 146549-1 Second choice. Unissued
W 146549-2 78 rpm: Col 1441-D (Released: July 20, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-6
CD: Bing Crosby—Jonzo JZCD-5
CD: Bix Restored BXCD ?
W 146549-3 Rejected
Soloists: **Bix** (16 + 6); **Verse**, Strickfaden (16); **C4**, Friedman & ensemble (6).

Same session: Charles Margulis, Harry Goldfield (t); **Bix** (c); Wilbur Hall, Bill Rank (tb); Chester Hazlett, Frank Trumbauer (asx); Irving Friedman (tsx); Charles Strickfaden (bar); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146550 **OUT OF TOWN GAL** (Donaldson-arr. Challis)
Vocal: Bing Crosby, Harry Barris, Al Rinker, Jack Fulton
Sales: 19,950 (Col 1505-D)

W 146550-1 Rejected
W 146550-2 Second choice. Unissued

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W 146550-3 78 rpm: Col 1505-D (Released: Sept. 10, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-6
CD: Bing Crosby—Jonzo JZCD-5
CD: Bix Restored BXCD ?

W 146550-4 Rejected
Soloists: **Intro**, **Bix** & ensemble (4 + 2); **C1**, Friedman (8, tsx); **C3**, **Bix** (4, 4, + 8); Rank (4 + 4).

Same session:

Bix did not appear on the other selections from this session:

W 146547 **Just A Little Bit Of Driftwood** (Davis-Davis-Lyman-arr. Grofé)
Col 1505-D

W 146548 **Sorry For Me** (DeSylva-Brown-Henderson-arr. Unknown)
Col rejected

June 19 (Tue)—The Whiteman Orchestra broadcast from 10-11 p.m. over station WEAF in New York. This was the much heralded Paul Whiteman radio hour, titled "Sixty Magic Minutes with Paul Whiteman," sent out to over forty radio stations of N.B.C. and to every corner of the Continent of North America, and to the entire world through the short-wave station of the General Electric Co. at Schenectady, New York.

The broadcast beamed two messages to the radio audience: first, Paul had signed a long term contract with Columbia Records; and second, his first five Columbia records would go on sale the next day.

The radio program was immediately followed up the next day by a big 1,200 line advertisement as a tie-in with the broadcast. It announced that five Paul Whiteman records, ten selections, had just been put on sale.

The first five records, as well as all subsequent ones, carried the Paul Whiteman caricature specially designed by Columbia in five colors for this recording artist.

The September issue of the *Talking Machine World* reported the volume of sales had proven to be greater than anticipated for the Columbia dealers who tied up with the campaign.

Following the radio program, the Whiteman Orchestra traveled to Hastings-on-Hudson and played for Mayor Jimmy Walker's birthday party, starting at 12:01 a.m.

June 19 (Tue)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman, Charles Gaylord, Mario Perry (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

World Radio History

W 146551 **AMERICAN TUNE** (DeSylva-Brown-Henderson-arr. Grofé)
Vocal: Austin Young
Sales: 24,275 (Col 1464-D)

W 146551-1 Rejected
W 146551-2 Mastered: Col 1464-D (Released: Aug. 10, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 146551-3 Second choice. Unissued
W 146551-4 Rejected
W 146551-5 Rejected

Presumably, this patriotic tune was intended for theatre presentation. Grofé yielded to temptation and laced the song with quotes fom **YANKEE DOODLE, COLUMBIA THE GEM OF THE OCEAN, NATIONAL EMBLEM MARCH**, and for good measure, **THE STAR-SPANGLED BANNER** in the coda. It must have amused **Bix** to sound more like John Phillip Sousa than Sousa himself did.

June 20 (Wed)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, Charles Gaylord, John Bowman (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (prcu).

W 98556 **TCHAIKOWSKIANA** (Fantasy on Tchaikowsky Themes)
(arr. Herman Hand)
Part One: Instrumental

W 98556-1 Rejected
W 98556-2 Rejected
W 98556-3 78 rpm: Col 50113-D
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 98556-4 Second choice. Unissued

W 98557 **TCHAIKOWSKIANA** (Fantasy of Tchaikowsky Themes)
(arr. Herman Hand)
Part Two: Instrumental

W 98557-1 Rejected
W 98557-2 Second choice. Unissued
W 98557-3 Rejected
W 98557-4 78 rpm: Col 50113-D
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

Another example of the Whiteman band's incredible virtuosity; but listening to the musicians' impeccable rendition of Herman Hand's demanding chart makes

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one regret the stupendous effort expended on music better left to symphony orchestras.

June 21 (Thu)—The Whiteman Orchestra took the train to Minneapolis, Minnesota.

June 22 (Fri)—The Whiteman Orchestra arrived late.

June 23 (Sat)—PW: Minnesota Theater in Minneapolis. *Minneapolis Star* (June 23): "For Whiteman is Whiteman—and Whiteman's band is the best, and no matter what tunes he presents, however new or old, it is enhanced and added to, a new enchantment in sharps and flats, under his artistic handling."

June 29 (Fri)—PW: closed at the Minnesota Theater.

June 30 (Sat)—PW: arrived in Chicago.

July 1 (Sun)—Publicity released from the Paul Whiteman office: "Paul Whiteman will be fulfilling an engagement at the Chicago Theatre this week. For this, and two additional engagements, he will receive $12,500 each, and out of this sum he pays $7,400 to his men and manager. The lowest salary in the orchestra is $150 and the highest $450, with an average of $275. In addition each musician receives $50 for every phonograph record. There will be about 100 this year. He also has a group of arrangers and this means $800 every week.

This year, Paul added six musicians and ten pounds. The pounds are a fortification against four shows a day and five on Saturday and Sunday.

The traveling organization carries thirty-three players, twenty-four wives, four babies, nine dogs, two property men, two nurses, one manager, three arrangers, one macaw, one valet, and two stage directors.

The musicians play 125 different instruments, sixty of them in the saxophone section, and the drummer with twenty, from which to extract sound and fury. The two pianists have an additional organ and celeste apiece. The banjoist also plays mandolin and guitar."

July 2 (Mon)—PW: opened at the Chicago Theatre in Chicago.

Louis Armstrong (9/24/54):

> Finally he [**Bix**] came up north, meaning New York and Chicago. That's when I saw **Bix** again! Oh, we hugged and kissed something wonderful. And, Oh! he sounded so good. I had to go back stage and say hello to him, and that's something I don't usually do. Some people don't act the same, oh, I don't know, maybe its the nervous tension, or, etc. Anyway, **Bix** received me with open arms. Then I told him that I was playing at the Sunset Cafe out on the south side of Chicago.
>
> When he finished work that night at the theatre, he came directly to the place where I worked. He stayed there until the customers left. That's when we locked all the doors. My band stayed, **Bix** and his friends remained, and you're talking about a jam session that was priceless!! Hmmm! I've never heard such good music since. **Bix** had a way of expressing himself. His music would make you want to go right up to the bandstand, shake his hand and make yourself known.

Louis' last sentence indicates **Bix**'s charismatic personality. Jack Teagarden has the same quality. Just looking at him made you feel good.

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Irving Friedman (I-3/27/66):

I was with **Bix** and jammed with Louie and his gang—Louie nicknamed me "The Technician".

July 2 (Mon)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Despite the record label claiming the following recordings were by Paul Whiteman, they were actually made by a studio orchestra organized by Eddie King. The four tunes, by DeSylva, Brown and Henderson, are from the less than memorable score for George White's Scandals of 1928.

Bill Challis via Norman P. Gentieu (undated):

Eddie King organized the recording orchestra and it contained such studio New York musicians as: Andy Sannella, Alfie Evans, and Arnold Brilhart.

W 146610 **PICKIN' COTTON** (DeSylva-Brown-Henderson-arr. Challis)
Col 1464-D (Other side: **AMERICAN TUNE**)

W 146611 **WHAT D'YA SAY?** (DeSylva-Brown-Henderson-arr. Grofé)
Col 1465-D (Other side: **I'M ON A CREST OF A WAVE**)

July 5 (Thu)—Chicago, Illinois. OKeh records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Bill Rank (tb); Irving Friedman (cl/asx); Frank Trumbauer (C-m/asx); Chester Hazlett (asx); Min Leibrook (bsx); Roy Bargy or Lennie Hayton (p); George Rose (g); Harry Gale (d).

W 400989 **BLESS YOU SISTER** (Dubin-Robinson)
Vocal: Frank Trumbauer, Dee Orr, Harry Barris, Marlin Hurt
Sales: 3,475 (OK 41100)

W 400989-A Rejected
W 400989-B Rejected
W 400989-C 78 rpm: OK 41100 (Released: Sept. 25, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 400989-D Rejected
Soloists: **Intro**, **Bix** (1 & 3); **C1**, **Bix** (16 & 8); **Verse**, Friedman (8); **Trans.** passage after vocal, Leibrook (4), **Bix** (2), Hayton or Bargy (4); **C3**, Friedman (8), **Bix** & ensemble (8).

W 400990 **DUSKY STEVEDORE** (Razaf-Johnson)
Vocal: Frank Trumbauer, Dee Orr, Harry Barris, Marlin Hurt
Sales: 3,475 (OK 41100)

W 400990-A Rejected
W 400990-B 78 rpm: OK 41100 (Released: Sept. 25, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke

World Radio History

CD: Bix Restored BXCD ?
W 400990-C Rejected
W 400990-D Rejected
Soloists: **C1**, **Bix** & ensemble (33); **Verse**, **Bix** & ensemble (8 & 4); **C3**, Tram (16), **Bix**, Friedman & ensemble (16).

Frank Trumbauer (Tram—The Frank Trumbauer Story. Phil Evans and Larry Kiner. Scarecrow Press/1994) identified the two main voices on **BLESS YOU SISTER** and **DUSKY STEVEDORE** as his and Marlin Hurt's.

July 7 (Thu)—Chicago, Illinois. OKeh Records.

BIX BEIDERBECKE AND HIS GANG

Bix (c); Bill Rank (tb); Irving Friedman (cl); Min Leibrook (bsx); Roy Bargy (p); Harry Gale (d).

W 400994 **OL' MAN RIVER** (Kern-Hammerstein)
Instrumental
Sales: 2,900 (OK 41088)

W 400994-A 78 rpm: OK 41088 (Released: Sept. 5, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 400994-B Rejected
W 400994-C Rejected

Not too obvious but a highlight of this recording is Bill Rank's solo on the **verse**, accompanied by sustained harmonies by **Bix** and Friedman.

W 400995 **WA-DA-DA (EV'RYBODY'S DOIN' IT NOW)** (Barris-Cavanaugh)
Instrumental
Sales: 2,900 (OK 41088)

W 400995-A 78 rpm: OK 41088 (Released: Sept. 5, 1928)
LP: Sunbeam LP, vol 14-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 400995-B Rejected
W 400995-C Rejected
Soloists: **Bix** in all ensemble passages; **Verse**, Bargy (16); **C2**, Leibrook (8 & 8), Friedman (8); **C3**, **Bix** (8).

With the volume turned up, **Bix's** voice may be heard on **WA-DA-DA**, during Min's second eight-bar solo, saying "(first word undistinquishable) **rhythm**." Some publications have stated that Izzy Friedman gets into what seems the "wrong" key during the next to last chorus on **OL' MAN RIVER**. Actually, the key is not wrong. Bargy plays the first l6 bars in the key of D-flat. Then **Bix** plays the first 4 bars of the release in the same key. Friedman enters abruptly and moves up a half tone to the key of D, a daring but legitimate change that adds a piquant flavor to the song. Bargy moves up another half tone to return the music to its original key of E-flat. Finally **Bix** leads his "gang" in a sock chorus as exciting as **OL' MAN RIVER** on a rampage.

Roy Bargy (3/3/58):

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One thing I am quite certain of—both sessions had Harry Gale on drums instead of the Whiteman drummer, George Marsh. George was not a jazz drummer and the guy who played brushes behind the piano solos got in some hot licks.

Charles B. Beiderbecke (1/22/59):

I was with **Bix** when Whiteman opened at the Chicago Theatre. The Rhythm Boys were having union trouble and could not function with the band. Bing Crosby took me under his wing and really showed me around. Back stage, jam sessions: we also watched some recordings not by Whiteman, but with spatterings of good musicians from his band. They recorded **Ol' Man River** and I think it was cut by OKeh. Harry Barris and I hit it off just swell.

Charles B. Beiderbecke (TI-1958):

I was present in the studio when **Ol' Man River** was being recorded. There was somewhat of an argument as to who would play drums.

Charles B. Beiderbecke (12/12/59):

It is true all the musicians were in their shirt sleeves as it was hotter than hell. I don't recall much about the drummers. There were two of them available but which was used, I don't remember. I was surprised no one knew before they started recording what numbers were to be recorded. All from scratch.

In Chicago, the Whiteman Orchestra:

July 8 (Sun)—closed at the Chicago Theater.

July 9 (Mon)—opened at the Uptown Theater.

July 15 (Sun)—closed at the Uptown Theater.

July 16 (Mon)—opened at the Tivoli Theater.

July 20 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

The following tunes were not recorded by Paul Whiteman and His Orchestra, although labeled as such. Instead, they were produced in a session with New York City studio musicians. Like the one on July 2, it was organized for Columbia by Eddie King for Ben Selvin (according to Bill Challis via Norman P. Gentieu).

W 146634	**Sorry For Me** (DeSylva-Brown-Henderson) Col rejected
W 146635	**If You Don't Love Me** (Ager-Yellen-arr. Challis) Col 1484-D

Eventually, the pseudo-Whiteman items were coupled on three Columbia records with items by the real Whiteman Orchestra, as follows:

Columbia 1464-D (released August 10, 1928)

Pickin' Cotton	(A)	Pseudo-Whiteman
American Tune	(B)	The real Paul Whiteman

Columbia 1465-D (released August 10, 1928)

I'm On A Crest Of A Wave	(A)	The real Paul Whiteman
What D'ya Say?	(B)	Pseudo-Whiteman

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Columbia 1484-D (released August 20, 1928)

If You Don't Love Me	(A)	Pseudo-Whiteman
In The Evening	(B)	The real Paul Whiteman

To further cloud the issue, Columbia Records also recorded an additonal three recordings this date:

W 146757-3	**You're A Real Sweetheart**	Col 1486-D as Broadway Nitelites
W 146758-3	**I'm Walking Between The Raindrops**	Col 1661-D as The Knickerbockers
W 146759-3	**Just Imagine**	Co 1490-D as Ben Selvin Orch.

On Columbia Record's file card, it was intended to issue **You're A Real Sweetheart** as Paul Whiteman and His Orchestra. The idea was abandoned and the side was issued as noted above coupling the release with **Don't Wait Until The Lights Are Low** by the Eddie Thomas Collegians (recorded July 13, 1928).

July 22 (Sun)—PW: ended the Tivoli Theater engagement.

July 23 (Mon)— **Bix** returned to Davenport while the Paul Whiteman Orchestra vacationed for three weeks.

Charles B. Beiderbecke (12/4/59):

Bix would never visit Davenport without making every effort to sit in with as many local bands as possible. He had a horror of the local musicians feeling because he had "made it" he was too good to give them any time. He was very generous in his manner of treating the local boys and many times would show them much that aided them musically.

Herbert Ross Reaver (8/22/60):

I met **Bix** in 1928 in Davenport, Iowa. He was with Whiteman but came "home" for a vacation. It was between July 22 and August 16, 1928.

Eagles Hall was a dance hall in the Fraternal Order of Eagles Bldg. I was playing a public dance job there and **Bix** sat in for a few tunes. It was thrilling to feed him the [banjo] chords and the beat and listen to him take off.

At the same time I was playing a dance job on a ferry boat and again met **Bix** although I can't recall if he sat in with us. The ferry boat in those days was a means of getting from Davenport to Rock Island, Ill. The ferry steamed back and forth all day and night. The second deck was a dance hall where public dances were held every night. The band I was with was Tony's Iowans, the leader was Tony Catalano.

Aug. 1 (Wed)—Paul Whiteman, unable to obtain financing for the Rhythm Boys, assigned them to the Radio-Keith-Orpheum circuit, but was free to recall them if the money became available.

Bing Crosby (I-11/26/69):

Whiteman sent the Rhythm Boys on a theatre tour when he couldn't get money for us to appear with the band. During this time period we weren't around **Bix** much. It's unfortunate for

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us. I feel I learned phrasing listening to **Bix**'s solos because he always played in the middle register which is the vocal range.

Bing Crosby's recording of **Some Of These Days**, Brunswick 6351, (5/26/32) made with Frank Trumbauer's Orchestra, had Bing singing a scat vocal, trying to duplicate the chorus as he thought **Bix** would have played it.

Aug. 6-8 (Mon-Wed)—Rhythm Boys were at the Proctor Theatre, in Yonkers, New York.

Aug. 9-12 (Thu-Sun)—Rhythm Boys were at Keith's, 81st Street, in New York, New York.

Aug. 15 (Wed)—The Whiteman Orchestra reassembled in New York. Paul held rehearsals all day for the forthcoming tour. The venues are listed below:

Aug. 16 (Thu)—Sugarcreek Pavilion in Franklin, Pennsylvania.

Aug. 17 (Fri)—Sunset Park in Johnstown, Pennsylvania.

Aug. 18 (Sat)—York, Pennsylvania.

Aug. 19 (Sun)—Willow Grove Park, a few miles north of Philadelphia, Pennsylvania.

Aug. 20 (Mon)—Carlin's, in Baltimore, Maryland.

Aug. 20-26 (Mon-Sun)—The Rhythm Boys were at the Palace Theatre, in Cleveland, Ohio.

Aug. 21 (Tue)—Dorney Park in Allentown, Pennsylvania.

Aug. 22 (Wed)—Johnson Dancing Pavilion in Johnson City, New York.

Aug. 23 (Thu)—Lakeside in Mahanoy City, Pennsylvania.

Aug. 23 (Thu)—"Burnie's" first son, Charles Hilton Beiderbecke was born in Davenport, Iowa. He was nicknamed "Corky" and **Bix** usually referred to him as "Cork."

Aug. 24 (Fri)—Fernbrook Park in Wilkes-Barre, Pennsylvania.

Aug. 25 (Sat)—Steel Pier in Atlantic City, New Jersey.

Aug. 26 (Sun)—The band traveled north all day on the Pennsylvania Railroad.

Aug. 27 (Mon)—Nutting's-on-the-Charles in Waltham, Massachusetts.

Aug. 27-Sept. 1 (Mon-Sat)—The Rhythm Boys in St. Louis, Missouri.

Aug. 28 (Tue)—Bornehurst in New Bedford, Massachusetts.

Aug. 29 (Wed)—The Crystal Ballroom at Riverside Park in Springfield, Massachusetts.

Aug. 30 (Thu)—Arcadia Roof Garden in Providence, Rhode Island. *The Billboard* (Sept. 15, 1928) reported: "All attendance records were shattered.....here recently when Paul Whiteman and his Orchestra attracted more than 4,000 dancers.

Aug. 31 (Fri)—Shelburne Inn in Berlin, New Hampshire.

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Sept. 1 (Sat)—Palace Ballroom in Old Orchard Beach, Maine.

Sept. 2 (Sun)—Crescent Gardens in Revere, Massachusetts.

Sept. 2-8 (Sun-Sat)—The Rhythm Boys were at the Palace Theatre in Chicago.

Sept. 3 (Mon)—The Whiteman Orchestra returned to New York.

Sept. 4 (Tue)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d); Lennie Hayton (cel).

W 146945 **IN THE GOOD OLD SUMMERTIME** (Waltz Medley-arr. Challis) (**IN THE GOOD OLD SUMMERTIME, LITTLE ANNIE ROONEY, COMRADES, ROSIE O'GRADY, YIP I ADDY I AY**, Reprise of **IN THE GOOD OLD SUMMERTIME**)
Vocal: Jack Fulton, Austin Young, Charles Gaylord, Boyce Cullen

W 146945-1 Rejected
W 146945-2 Rejected
W 146945-3 Rejected
W 146945-4 Rejected

Three more takes made on Sept. 14, 1928.

Same session: Charles Margulis, **Bix** (c); Bill Rank, Wilbur Hall (tb); Chester Hazlett, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146946 **THE SIDEWALKS OF NEW YORK** (Blake-Lawlor-arr. Challis) (**THE SIDEWALKS OF NEW YORK, THE BOWERY, HAIL, HAIL, THE GANG'S ALL HERE!**)
Vocal: Jack Fulton, Austin Young, Charles Gaylord, Boyce Cullen

W 146946-1 Rejected
W 146946-2 Rejected
W 146946-3 Rejected
W 146946-4 Rejected

Three more takes made on Sept. 14, 1928.

Same session: Charles Margulis, Harry Goldfield, **Bix**, Eddie Pinder (t/c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman (vn); Roy Bargy

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(p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146947 **ROSES OF YESTERDAY** (Berlin-arr. Grofé)
Vocal: Austin Young

W 146947-1 Rejected
W 146947-2 Second choice. Unissued
W 146947-3 78 rpm: Col 1553-D (Released: Unknown)
LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 146947-4 Rejected

A sentimental Irving Berlin tune, not exactly memorable but ideally suited for the bread-and-butter trade, played competently and featuring Hazlett's sub-tone clarinet.

Sept. 5 (Wed)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen. Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 98568 **CONCERTO IN F** (Gershwin-arr. Grofé)
Part One: First Movement-Allegro-Commencement
Instrumental

W 98568-1 Rejected
W 98568-2 Second choice. Unissued
W 98568-3 First choice. Unissued
W 98568-4 Rejected

Four more takes made on Sept. 15, 1928.

Sept. 6 (Thu)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (prcu).

W 98569 **CONCERTO IN F** (Gershwin-arr. Grofé)
Part Two: First Movement-Allegro-Continuation
Instrumental

W 98569-1 Second choice. Unissued
W 98569-2 First choice. Unissued

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W 98569-3 Rejected
W 98569-4 Rejected

Four more takes made on Sept. 15, 1928.

W 98570 **CONCERTO IN F** (Gershwin-arr. Grofé)
Part Three: First Movement-Allegro-Completion
Instrumental

W 98570-1 Rejected
W 98570-2 Rejected
W 9857O-3 Rejected
W 98570-4 Rejected

Three more takes made on Sept. 15, 1928.

Sept. 7 (Fri)—PW: opened at Loew's Metropolitan Theater in Boston, Massachutts.

Kurt Dieterle (3/27/66):

Bix joined us (the golfers) and went out with us each morning for a round (18 holes) before our first show. He was on a health kick.

Sept. 13-16 (Thu-Sun)—The Rhythm Boys were at Keith's Theatre in Youngstown, Ohio.

Sept. 14 (Fri)—PW: closed the Boston engagement and returned to New York.

Sept. 14 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146945 **IN THE GOOD OLD SUMMERTIME** (Waltz Medley -arr. Challis) (**IN THE GOOD OLD SUMMERTIME, LITTLE ANNIE ROONEY, COMRADES, ROSIE O'GRADY, YIP I ADDY I AY**, Reprise of **IN THE GOOD OLD SUMMERTIME**)
Vocal: Jack Fulton, Charles Gaylord, Austin Young, Boyce Cullen
Sales: 17,000 (Col 1558-D)

W 146945-5 78 rpm: Col 1558-D (Released: Oct. 20, 1928)
LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 146945-6 Second choice. Unissued
W 146945-7 Rejected

Same session: Charles Margulis, **Bix** (t/c); Bill Rank, Wilbur Hall (tb); Chester Hazlett, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman (vn); Roy Bargy (p); Lennie

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Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 146946 **THE SIDEWALKS OF NEW YORK** (Waltz Medley-arr. Challis) (**THE SIDEWALKS OF NEW YORK, THE BOWERY, HAIL, HAIL, THE GANG'S ALL HERE!**)
Vocal: Jack Fulton, Charles Gaylord, Austin Young, Boyce Cullen
Sales: 17,000 (Col 1558-D)

W 146946-5 Rejected
W 146946-6 Mastered: Col 1558-D (Released: Oct. 20, 1928)
LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 146946-7 Second choice. Unissued
Soloists: Roy Bargy (15), Chester Hazlett (8, sub-tone clarinet).

Both sides of Columbia 1558-D present fast waltz melodies (Mm: ¼ note = about 160) played faultlessly, but it seems a waste for Bill Challis to have expended time and talent on such routine material.

Sept. 15-21 (Sat-Fri)—No bookings for the band—only recording dates.

Sept. 15 (Sat)—New York. Columbia Records.
William Dailey, Recording Director.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Hank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Roy Bargy (p); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman, Charles Gaylord, Mario Perry (vn); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (prcu).

W 98568 **CONCERTO IN F** (Gershwin-arr. Grofé)
Part One: First Movement-Allegro-Commencement
Instrumental

W 98568-5 Second choice. Unissued
W 98568-6 Rejected
W 98568-7 Rejected
W 98568-8 78 rpm: Col 50139-D (Released: Date Unknown)
LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

W 98569 **CONCERTO IN F** (Gershwin-arr. Grofé)
Part Two: First Movement-Allegro-Continuation
Instrumental

W 98569-5 78 rpm: Col 50139-D (Released: Date Unknown)

LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

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The Paul Whiteman Orchestra. (L-R) (seated): Roy Bargy, Lennie Hayton. (standing): Paul Whiteman. (seated):Irving Friedman, Michael Pingitore, George Marsh. (standing-left): Charles Gaylord, Eddie Pinder, Austin Young, Min Leibrook, Rube Crozier, Charles Strickfaden. (standing-right): Kurt Dieterle, Mischa Russell, Matty Malneck, Charles Margulis, Wilbur Hall, Mike Trafficante, Roy Mayer, Chester Hazlett. (standing-back row): Frank Trumbauer, Bill Rank, Jack Fulton, Bix, Boyce Cullen, Harry Goldfield. (Courtesy the Whiteman Collection at Williams College).

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The Paul Whiteman Orchestra. (L-R) (back row): Charles Gaylord, Eddie Pinder, Austin Young, Rube Crozier, Charles Strickfaden, Min Liebrook, Frank Trumbauer, Bill Rank, Jack Fulton, ***Bix****, Boyce Cullen, George Marsh, Harry Goldfield. (front row): Matty Malneck, Chester Hazlett, Mike Pingitore, Lennie Hayton, Paul Whiteman, Kurt Dieterle, Mischa Russell, Charles Margulis. Roy Bargy at the piano. Irving Friedman, Roy Mayer, Mike Trafficante, Wilbur Hall. (Courtesy the Whiteman Collection at Williams College).*

Close-up of ***Bix*** *from previous photo.*
(Courtesy the Whiteman Collection at Williams College).

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W 98569-6 Rejected
W 98569-7 Rejected
W 98569-8 Rejected

W 98570 **Concerto In F** (Gershwin-arr. Grofé)
Part Three: First Movement-Allegro-Completion
Instrumental

W 98570-5 78 rpm: Col 50140-D (Released: Date Unknown)
LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 98570-6 Second choice. Unissued
W 98570-7 Rejected

Same session:

W 98576 **Concerto In F** (Gershwin-arr. Grofé)
Part Four: Second Movement-Andante Con Moto-First Half
Instrumental

W 98576-1 Rejected
W 98576-2 78 rpm: Col 50140-D (Released: Date Unknown)
LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 98576-3 Rejected
W 98576-4 Rejected

Sept. 16 (Sun)—Band had the day off.

Sept. 17 (Mon)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d);

W 98577 **Jeannine, I Dream Of Lilac Time** (Gilbert-Shilkret -arr. Grofé)
Vocal: Jack Fulton

W 98577-1 Second choice. Unissued
W 98577-2 Rejected
W 98577-3 78 rpm: Col 50095-D (Released: Date Unknown)
LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

Same session: Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

World Radio History

W 98578	**Concerto In F** (Gershwin-arr. Grofé) Part Five: Second Movement-Andante Con Moto-Completion Instrumental
W 98578-1	Rejected
W 98578-2	Rejected
W 98578-3	Second choice. Unissued
W 98578-4	78 rpm: Col 50141-D (Released: Date Unknown) LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?
W 98575	**Concerto In F** (Gershwin-arr. Ferde Grofé) Part Six: Finale-Allegro Con Brio Instrumental
W 98575-1	Rejected
W 98575-2	Rejected
W 98575-3	78 rpm: England Col 9667 (Released: Date Unknown) LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?

Sept. 17-19 (Mon-Wed)—The Rhythm Boys were at Keith's Theatre in Toledo, Ohio.

Sept. 18 (Tue)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, **Bix**, Eddie Pinder (t/c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman, Charles Gaylord (vn); Mario Perry (vn/acc); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); Roy Bargy, Lennie Hayton (p); George Marsh (prcu). Unknown cimbalom player.

W 98579	**Gypsy** (Malneck-Signorelli-Gilbert-arr. Grofé) Vocal: Austin Young
W 98579-1	Rejected
W 98579-2	Rejected
W 98579-3	Rejected
W 98579-4	Second choice. Unissued
W 98579-5	78 rpm: Col 500959-D (Released: Date Unknown) LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?

Gypsy opened and closed with typical Grofé orchestral ostentation, including a quote from Liszt's **2nd Hungarian Rhapsody** in the **introduction** and, in the **verse**, 14 measures of Mario Perry's flashy Gypsy-inflected accordion and some Gypsy fiddling by Kurt Dieterle. But the chart is redeemed in **Chorus 2** when **Bix** solos with muted cornet, accompanied partway by Chester Hazlett's unobtrusive sub-tone clarinet. The cimbalom adds local color in two transition passages.

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Both Roy Bargy and Bill Rank remembered that **Bix** ate at a particular Hungarian Restaurant because he loved to listen to the cimbalon player there. Both believe that **Bix** talked Paul into hiring this musician for **GYPSY**, but neither could recall his name.

Same session: Charles Margulis, Harry Goldfield, **Bix**, Eddie Pinder (t/c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 98584	**SWEET SUE** (Harris-Young-arr. Challis) Vocal: Jack Fulton
W 98584-1	78 rpm: Col 50103-D (Released: Date Unknown) LP: Sunbeam LP, vol 15-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?
W 98584-2	Rejected
W 98584-3	Rejected
W 98584-4	Rejected Soloist: **Bix** (32).

Bill Challis's remarkable arrangement of **SWEET SUE** functions both as a theater set piece (which Whiteman wanted) and as a setting for a superb **Bix** solo. The **verse**, played before the **first chorus** and again before the **second**—has been transformed from the usual cut-and-dried run-through into two miniature tone poems with exotic instrumental coloration. On the **first chorus**, in an imaginative departure from convention, Challis deploys Whiteman's four trombones, muted and subtly harmonized, for the melody, creating a sound as poignant as that of Racmaninoff's **VOCALISE, OP. 34, NO. 14**. Jack Fulton's vocal on the **second chorus** is spliced with hot celeste riffs by Lennie Hayton. After a brief transition passage in with the tempo is revved up, **Bix** solos at his best for 32 measures in a derby (specified by Challis) and accompanied only by the rhythm section. A 12-measure **coda** then brings the song to a tranquil closure.

Jack Fulton's ultra-tenor vocalizing was very much in vogue in the 1920s and 1930s. Other popular male singers in the upper range included Morton Downey, an earlier Whiteman vocalist, and Orlando Roberson, with Claude Hopkins and his Orchestra. Whether they were aware of it or not, there has existed since the Renaissance a precedent in classical music. This was (and still is) the countertenor, whose normal range extends from F below middle C to the F an eleventh above.

Norman P. Gentieu (9/25/96):

> Whiteman assigned **Sweet Sue** to Bill Challis and requested he make a "symphonic" arrangement for movie theater presentations and for a 12 inch Columbia recording. Challis consulted with an outstanding New York teacher and composer, Pietro Floridia, who helped him with the scoring for woodwinds in the verse, and with certain Gershwin-type chords.

Ferde Grofé studied with Pietro Floridia and Richard Dallera, and as a result, Roy Bargy felt that Ferde was the first arranger to put introductions, endings, breaks, and other special effects down on paper. Bargy considered Grofé the

World Radio History

"grand-daddy of all arrangers." Grofé, together with Art Hickman (band leader and composer of the great jazz standard, **Rose Room**), pioneered the dance-band arrangement—with its division of the ensemble into brass, reed and rhythm sections—that evolved into charts played by the big bands of the Swing Era and subsequent bands.

Sept. 18 (Tue)—The band participated in NBC's network broadcast from the Hotel Astor in New York, during the evening, from 9:30-11:00 p.m. EDST. Seventy-seven stations were linked with the microphones in the banquet hall; and the broadcasters, in their efforts to bring the nation-wide audience to the banquet by radio, put a galaxy of musical stars on the air.

Program featured: Announcers: Louis Witten, Milton Cross, Graham McNamee. Performers: Paul Whiteman and His Orchestra [**Get Out And Get Under The Moon** and **Metropolis (A Blue Fantasie)**] Fannie Brice, Evelyn Herbert, John Charles Thomas, Mme. Ernestine Schumann-Heink, Moran and Mack, Vincent Lopez and His Orchestra, John Parker, Andy Sannella and His Spanish Guitar, the Atwater Kent Male Quartet, Ben Selvin and His Orchestra. (Each performer was allotted 10 minutes).

Sept. 19 (Wed)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Mario Perry, Matty Malneck (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); George Marsh (d); Eddie King (sleigh bells/p-o); unknown (h).

W 98586 **Christmas Melodies (O Holy Night, Adeste Fideles)** (trad-arr. Grofé)
Vocal: Humming by Jack Fulton, Charles Gaylord, Austin Young, Bing Crosby

W 98586-1 Rejected
W 98586-2 Rejected
W 98586-3 78 rpm: Col 50098-D (Released: Date Unknown)
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
LP: Bing Crosby—Jonzo JZ-6
CD: Bing Crosby—Jonzo JZCD-5
CD: Bix Restored BXCD ?

Of zero jazz interest, but a natural for the Christmas trade. It's possible too, that the sales of Col 50098-D helped finance some of Whiteman's excursions into jazz territory. The Columbia label shows the song to be **Noel**, but it is actually as stated.

Same session:

Bix did not appear on the other selection from this session:

W 98585 **Silent Night, Holy Night** (Gruber-arr. Challis)
Col 50098-D

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The band rehearsed both selections all morning but Eddie King felt they were not ready to record the two tunes Columbia was pushing for the Christmas Season. He ordered them to return to the studio in the afternoon. Quite "put out" over the extra work, the boys returned and decided to play around. Eddie King was at his wit's end!

On one take, Chester Hazlett gave out with a horse laugh on his saxophone, sort of a blast at King, who demanded "more realism" from the guys. Finally they waxed acceptable takes. What a day it was, though! On the final take, King was seated at the organ, and one of the guys tied a weight to his coat, so when he rose, he almost took a tumble.

Sept. 20 (Thu)—New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Bill Rank (tb); Irving Friedman (cl/asx); Frank Trumbauer (C-m/asx); Min Leibrook (bsx); Roy Bargy (p); Wilbur Hall (g); Lennie Hayton (d).

W 401133 **Take Your Tomorrow** (Razaf-Johnson-arr. Hayton)
Vocal: Frank Trumbauer, Marlin Hurt
Sales: 3,325 (OK 41145)

W 401133-A Rejected
W 401133-B 78 rpm: OK 41145 (Released: Dec. 15, 1928
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 401133-C Rejected
Soloist: Trumbauer (16).

Tram's vocal is worth listening to for **Bix**'s muted cornet which lights up the background.

W 401134 **Love Affairs** (Dubin-Robinson-arr. Hayton)
Vocal: Harold "Scrappy" Lambert
Sales: 3,325 (OK 41145)

W 401134-A Rejected
W 401134-B Rejected
W 401134-C 78 rpm: OK 41145 (Dec. 15, 1928)
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: Rank (16), Bargy (14). **Bix** is prominent in all ensemble passages and obviously the musical catalyst. (Lambert earned his nickname "Scrappy", as a youth).

W 401135 **Sentimental Baby** (Palmer)
Vocal: Marlin Hurt

W 401135-A Rejected
W 401135-B Rejected
W 401135-C Rejected
W 401135-D Rejected

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Sept. 20-23 (Thu-Sun)—The Rhythm Boys were at Keith's Theatre in Grand Rapids, Michigan.

Sept. 21 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); George Marsh (d).

W 98589 **I Can't Give You Anything But Love** (Fields-McHugh -arr. Grofé)
Vocal: Jack Fulton

W 98589-1 Rejected
W 98589-2 Rejected
W 98589-3 78 rpm: Col 50103-D (Released: Date Unknown)
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
CD Bix Restored BXCD ?
W 98589-4 Second choice. Unissued
Soloist: Trumbauer (8).

An arrangement ideal for wowing theatre audiences but unfortunate in its overwrought treatment of what eventually became a great jazz standard. Trumbauer's 8-bar solo is like a breath of cool fresh air after a visit to a hothouse. Another lost opportunity for **Bix**.

Jack Fulton (I-3/27/66):

> **Bix** was really taken with this tune. After the recording session, **Bix** persuaded me to sing the song again. We stood on the corner of the block, me singing, and **Bix** playing beautiful choruses. A passing number of people gathered to listen, and when we finished they applauded our impromptu rendition.

Same session: Charles Margulis, Harry Goldfield (t); Eddie Pinder or **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall (tb); Chester Hazlett, Frank Trumbauer (asx); Irving Friedman, Roy Mayer (tsx); Charles Strickfaden (bar); Kurt Dieterle, Mischa Russell, Matty Malneck, Mario Perry (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 147032 **Where Is The Song Of Songs For Me?** (Berlin-arr. Challis)
Vocal: Jack Fulton

W 147032-1 Rejected
W 147032-2 Rejected
W 147032-3 Rejected
W 147032-4 Rejected

Sept. 21 (Fri)—New York. OKeh Records.

World Radio History

BIX BEIDERBECKE AND HIS GANG

Bix (c); Bill Rank (tb); Irving Friedman (cl); Min Leibrook (bsx); Roy Bargy (p); Lennie Hayton (d/p/org).

W 401138 **RHYTHM KING** (Joe Hoover)
Instrumental
Sales: 2,225 (OK 41173)

W 401138-A Rejected
W 401138-B Mastered: OK 41173 (Released: Feb. 5, 1929)
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 401138-C Rejected
Soloists: **Bix** (32); Bargy (16); Friedman (16).

Joe Hoover was a pseudonym for J. Russell Robinson. Russ said he never met **Bix**, who recorded a great number of his tunes, but he had heard the Whiteman Orchestra several times while **Bix** was a member.

W 401139 **LOUISIANA** (Razaf-Schafer-Johnson)
Instrumental
Sales: 2,225 (OK 41173)

W 401139-A 78 rpm: OK 41173 (Released: Feb. 5, 1929)
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 401139-B Rejected
W 401139-C Rejected
Soloists: **Bix** (4, **intro**); Bargy & Hayton (14); Leibrook (2); Rank (16); Hayton (2, organ).

W 401140 **MARGIE** (Davis-Conrad-Robinson)
Instrumental

W 401140-A 78 rpm: ParE R2833 (Released: Unknown)
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: Bargy (30); Friedman (18); **Bix** (14).

Roy Bargy (3/13/58 and 3/29/58):

The solo on **RHYTHM KING** is me. The duet was Lennie playing the top or upper register of the piano on **LOUISIANA**. The organ coda is by Lennie. I played piano on this one also. Can't say much for what I did with the tune. The chorus is pretty simple and certainly not very inventive, more like the player-piano style of that period.

It seems we needed another tune to fill out the date and just threw in **MARGIE** at the end of the session. **Bix** worked out an introduction and a rough routine and away we went, which left little time to work out anything outstanding.

Despite Bargy's ostensible modesty, an outstanding feature of **MARGIE** and the other two recordings on this date was **Bix**'s great ensemble lead.

Sept. 22 (Sat)—PW: played a dance at the Coliseum in Harrisburg, Pennsylvania.

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Sept. 23 (Sun)—Band's day off. **Bix** spent the day in Harrisburg with Richardson Turner.

Richardson Turner (10/7/66):

I got to know **Bix** a lot better at this time. We played golf a few times. He was worse than me, which is pretty bad. We halved many holes at 10. He insisted on betting every hole and never had a penny to pay up.

Richardson Turner (2/19/61):

At Harrisburg, we'd been up half the night before. Around noon I dropped down to **Bix**'s room (we were staying at the same hotel). His cornet was lying on his bureau. In a stupid moment, (imagine my nerve) I picked it up and played his Wolverine chorus of RIVERBOAT SHUFFLE, note for note. He wasn't a bit impressed.

Bix got to talking about ODJB and how it had been his original inspiration. Talk drifted to Larry Shields and **Bix** slowly picked up his horn and started fooling around with some of Larry's clarinet breaks. He warmed to the idea and oblivious to my presence for about a half an hour, worked out many of the difficult Shields breaks and riffs—on his cornet. I don't know why I was so impressed, but I've never forgotten that not only did he remember so many of them but he could play them on a cornet.

I mentioned what the Gennett Wolverines meant to me and he said with embarrassment, "**They were so corny that I'm ashamed of them**".

Incidentally his piano solos have a lot of cornet riffs in them and the LaRocca influence is apparent to a cornet player. A break in IN A MIST is verbatim with the cornet break **Bix** took on the Wolverine's LAZY DADDY.

We stayed up all night at a Speakeasy and **Bix** missed the train to Erie. He had a crumpled up check for $300 made out to him from the OKeh Record Company. As usual, he didn't have a dime in cash, so I gladly subsidized the weekend.

Sept. 24 (Mon)—PW: Rainbow Gardens in Erie, Pennsylvania.

Sept. 24-26 (Mon-Wed)—The Rhythm Boys were at the Uptown Theatre in Detroit, Michigan.

Sept. 25 (Tue)—PW: Land O' Dance in Canton, Ohio. Frank Trumbauer noted in his diary, "Played 'drink and smell' with the boys."

Irving Friedman (3/27/59):

One day we decided to have a tournament amongst ourselves. Tournament to be as follows: Each foursome would start at the 1st hole with two quarts of whiskey. The two low men on each hole would take a drink, the two losers would get to "smell" the bottle. Needless to say, it wasn't too long before the winners were losers and vice versa. However, the winner was **Bix**—no one could compete with him. While we somehow staggered in after losing golf balls and clubs all over the course, **Bix** was just as fresh as when we started. We never tried that again.

Sept. 26 (Wed)—PW: Market Auditorium in Wheeling, West Virginia. *Wheeling Intelligencer* (Sept, 26): "WHEN DAY IS DONE, SOLILOQUY and RHAPSODY IN BLUE." Only tunes listed. Austin "Skin" Young was mentioned as the featured vocalist.

Sept. 27-30 (Thu-Sun)—The Rhythm Boys were at the Hollywood Theatre in Detroit, Michigan.

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Sept. 28 (Fri)—PW: Uniontown, Pennsylvania.

Merwyn Bogue, aka Ish Kabibble (I-December undated):

I remember attending a concert at an outdoor stadium. I drove to hear the band while I was attending school in Morgantown, and ended up sitting as close to **Bix** as I could. **Bix**, recognizing me as a fan, finished a solo and nodded to me for approval. **Bix** was continually sipping from a straw that went inside his coat into a coke bottle and he was continually chewing peanuts.

Sept. 29 (Sat)—PW: Pittsburgh, Pennsylvania.

Oct. 1 (Mon)—The Whiteman Orchestra returned to New York. Rehearsal at Knights of Columbus Hall.

Oct. 1-3 (Mon-Wed)—The Rhythm Boys were at Keith's Theatre in Dayton, Ohio.

Oct. 2 (Tue)—The tenth anniversary of Paul Whiteman's arrival in New York City was celebrated in the Hotel Astor. Whiteman received a bronze plaque set in marble, "In appreciation of the ten years of harmony and happiness that he has contributed to the people of New York." The dinner was attended by 650, including George Gershwin, Ben Bernie, Walter Damrosch, Leon Errol, and the Rev. Francis P. Duffy. The name of Mayor Jimmy Walker led the list of names inscribed on the bronze plaque.

Oct. 2-3 (Tue-Wed)—The Whiteman Orchestra rehearsed at the Hotel Astor.

Oct. 4 (Thu)—PW: Queen Anne Theater in Bogota, New Jersey. *Bergen Evening News* reported: "This evening's concert is the same one that will be given at Carnegie Hall later."

Oct. 4-7 (Thu-Sun)—The Rhythm Boys were at Keith's Theatre in Louisville, Kentucky.

Oct. 5 (Fri)—New York. Columbia Records.
William Dailey, Recording Director.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, **Bix**, Eddie Pinder (t/c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman, Charles Gaylord, Mario Perry (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (prcu).

W 98575	CONCERTO IN F (Gershwin-arr. Grofé) Part Six: Finale-Allegro Con Brio Instrumental
W 98575-4	Rejected
W 98575-5	Second choice. Unissued
W 98575-6	Rejected
W 98575-7	78 prm: Col 50141-D (Released: Date Unknown) LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?

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Roy Bargy (12/9/57):

The final side of the last movement was rejected [Sept. 17, 1928] and we remade it. George Gershwin was there for the remake and William Dailey, who scored the original version, conducted. Dailey's orchestration was used at the premiere performance [Dec. 3, 1925] on the New York Symphony Society, Walter Damrosch conducting and Gershwin soloist.

Ferde Grofé scored it for us. Paul was not too familiar with it and had some trouble with the last movement, so he asked Bill Dailey to conduct the remake. I was happy about that because the movement is difficult and the conductor can throw the soloist a curve with tempos too fast or too slow.

Oct. 5 (Fri)— New York. OKeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix (c); Charles Margulis (t); Bill Rank (tb); Irving Friedman (cl/asx); Frank Trumbauer (C-m/asx); Wilbur Hall (g); Lennie Hayton (p); unknown (d); Rube Crozier (bar, bsn on last three titles).

W 401195 — **THE LOVE NEST** (Hilton R. Schleman)
Vocal: Charles Gaylord

W 401195-A — Rejected
W 401195-B — 78 rpm: ParE R-2645 (Released: Date Unknown)
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: Friedman (8); Rank (4); **Bix** (16).

W 401196 — **THE JAPANESE SANDMAN** (Egan-Whiting)
Vocal: Frank Trumbauer

W 401196-A — Rejected
W 401196-B — Rejected
W 401196-C — 78 rpm: ParE R-2176 (Released: Date Unknown)
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 401196-D — Rejected
Soloists: Trumbauer (30); Margulis (16, **verse**); **Bix** & ensemble (15).

W 401197 — **HIGH UP ON A HILLTOP** (Baer-Whiting-Campbell)
Vocal: Charles Gaylord
Sales: 3,325 (OK 41128)

W 401197-A — 78 rpm: OK 41128 (Released: Nov. 15, 1928)
LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 401197-B — Rejected
Soloists: Rank (8); Friedman (2); Trumbauer (16); **Bix** (8); Margulis (8).

W 401198 — **SENTIMENTAL BABY** (Jack Palmer)
Vocal: Charles Gaylord (#A) or Frank Trumbauer (#B and #C)
Sales: 3,325 (OK 41128)

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W 401198-A 78 rpm: OK 41128 (Released: Nov. 15, 1928)
W 401198-B Rejected
W 401198-C Rejected
Soloists: **Bix** (20); Rank (8). Also featured is Trumbauer behind the vocal.

This edition of Frank Trumbauer's recording orchestra lacks the brio of his previous groups. After **THE LOVE NEST** (one of the top hits of 1920), the sluggish rhythm section is mostly at fault. As a rhythm instrument, Rube Crozier's bassoon has about as much lift as a lead balloon. And, as the old saying goes, the unknown drummer should have been arrested for impersonating a musician. On the plus side, solos by **Bix** and Tram partially compensate for the ensemble doldrums.

Charles Magulis (I-3/27/66):

On the very first take, our recording engineer, Peter Decker motioned to me that **Bix** was too far away from the microphone. I reached and and gave him a shove. I have big hands and it must have jarred him a bit. **Bix** stopped playing and quietly said, **"Don't shove. Push politely."** For weeks thereafter, those four words were the standing joke throughout the Whiteman band.

Oct. 6 (Sat)- New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Eddie Pinder or **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall (tb); Chester Hazlett, Frank Trumbauer (asx); Irving Friedman, Roy Mayer (tsx); Charles Strickfaden (bar); Kurt Dieterle, Mischa Russell, Matty Malneck, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Min Leibrook (bb); Mike Trafficante (sb); George Marsh (d).

W 147032 **WHERE IS THE SONG OF SONGS FOR ME?** (Berlin-waltz arr. Challis)
Vocal: Jack Fulton
Sales: 13,700 (Col 1630-D)

W 147032-5 Rejected
W 147032-6 Second choice. Unissued
W 147032-7 Rejected
W 147032-8 78 rpm: Col 1630-D (Released: Dec. 20, 1928)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

Oct. 7 (Sun)—PW: gave an 8:30 concert at Carnegie Hall, that included Gershwin's **CONCERTO IN F** and Grofé's **METROPOLIS**.

Roy Bargy (1/21/57):

I played Gershwin's **CONCERTO IN F**; we had previously recorded it for Columbia, and of course **RHAPSODY IN BLUE**. This was the second performance of the concerto anywhere. Gershwin had played it once with Walter Damrosch and the New York Philaharmonic.

At this concert, **Bix** made a public appearance as pianist. It was a three part piano arrangement of **IN A MIST** played by **Bix**, Lennie and myself, with the composer as solo pianist.

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Autographed photo of Roy Bargy to author Phil Evans. (Courtesy Phil Evans).

Those three concert Steinways took up a lot of room on the stage, too. I never saw **Bix** more embarrassed but he did a fine job and the audience loved it.

Roy Bargy (12/17/60):

Bix did not play **In A Mist** the way it was later published and never got to the beautiful middle passage, which is played out of tempo.

Roy Bargy (11/6/57):

I will never forget that concert. Sergei Rachmaninoff was sitting in a front row box. That was enough to scare any pianist to death but I was young enough [Bargy was 34] at that time to overcome my jitters, and give a good performance. Anyway, "Rocky" seemed to enjoy it.

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The New York Times music critic, Olin Downes, was less than enthusiastic about the program. He was impressed, however, with "The remakable virtuosity and precision in ensemble of the [Whiteman's] players. They can do almost anything with their instruments, which they employ in ways not condoned by symphony orchestras."

The following comments were provided in correspondence by Roy Bargy (2/20/60) for the tunes played on the concert tour:

PAUL WHITEMAN PRESENTS

I. Introduction: **Yes, Jazz Is Savage**:
RB: "The number was put together to show the development of jazz up to that time, starting with jungle drums and primitive music, a dixieland group, etc. The dixieland was played by **Bix**, Rank, Friedman, Marsh and probably Hayton."

II. **Sugar** (Pinkard):
RB: "This was a Bill Challis arrangement and was used to show how jazz had been refined for big bands. I don't recall any vocal and I think **Bix** was featured along with Tram."
Gypsy (Gilbert-Malneck-Signorelli) Vocal by Charles Gaylord:
RB: "On the tour I improvised on the piano as the cimbalom player [used on the record] was not a regular member [of the band]."
Tiger Rag (LaRocca):
RB: "Big band arrangement of this old jazz standard with solos by **Bix**, Tram, Izzy, Rank, etc."

III. **Concerto In F** (Gershwin) Allegro; Andante Con Moto; Allegro Con Brio: For pianoforte and orchestra. Scored by Ferde Grofé. Roy Bargy (p):
RB: "At Carnegie and on the tour, Paul knew the piece well and always did a great job with the stick."

IV. **Just Like A Melody Out Of The Sky** (Donaldson) As recorded for Columbia. Vocal by Austin Young.
Valse Inspiration (Hazlett):
RB: "Alto saxophone solo by Chester Hazlett."
My Melancholy Baby (Norton-Burnett) As recorded for Columbia. Vocal by Austin Young:
RB: "Trombone quartet was featured."

INTERMISSION

V. **Metropolis (A Blue Fantasie)** (Grofé) First public performance:

RB: "Arranged and composed by Grofé using themes by Malneck and Harry Barris. This was not a 'piano and orchestra' piece like the **Concerto** or **Rhapsody In Blue**, but there were many piano passages. When we recorded it for Victor, Paul asked me to compose a cadenza to tie two of the movements together, which I did on a lunch break at Liederkranz Hall at the recording session. This version was played on the tour."

VI. Band Divertissement: **Free Air: Variations Based On Noises From A Garage** (Grofé), featured Wilbur Hall:

RB: "That was the full title and did feature Willie Hall on a bicycle pump which he played with the hose end in the palm of his left hand and pumping with his right. He reg-

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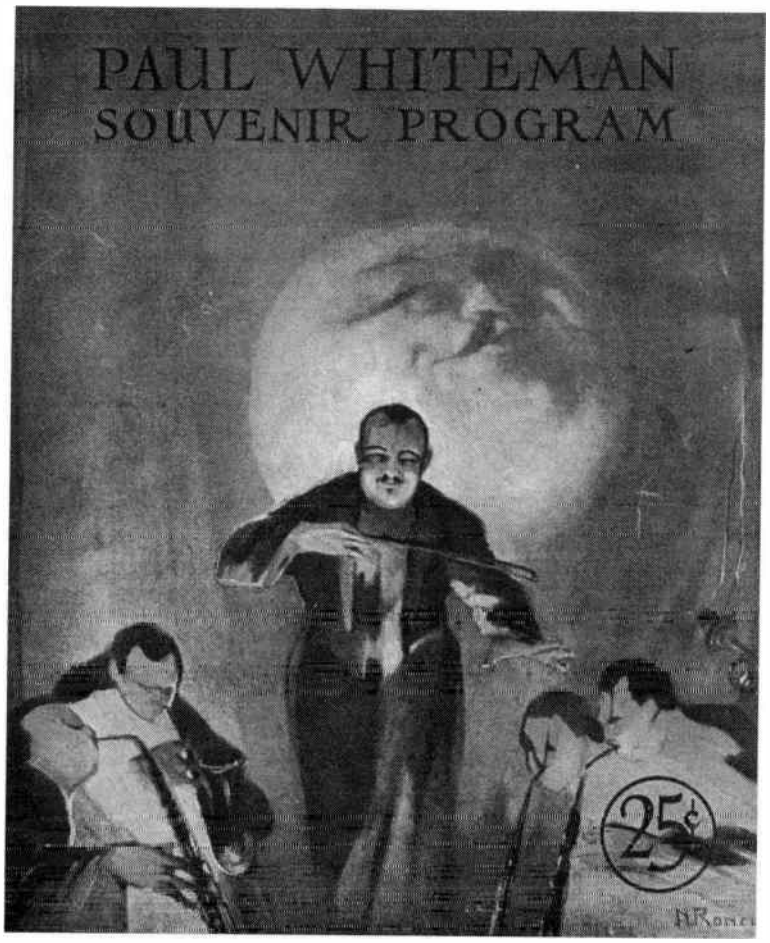


A copy of the cover of the 1928 concert tour of the Whiteman Orchestra. (Courtesy Scott Black).

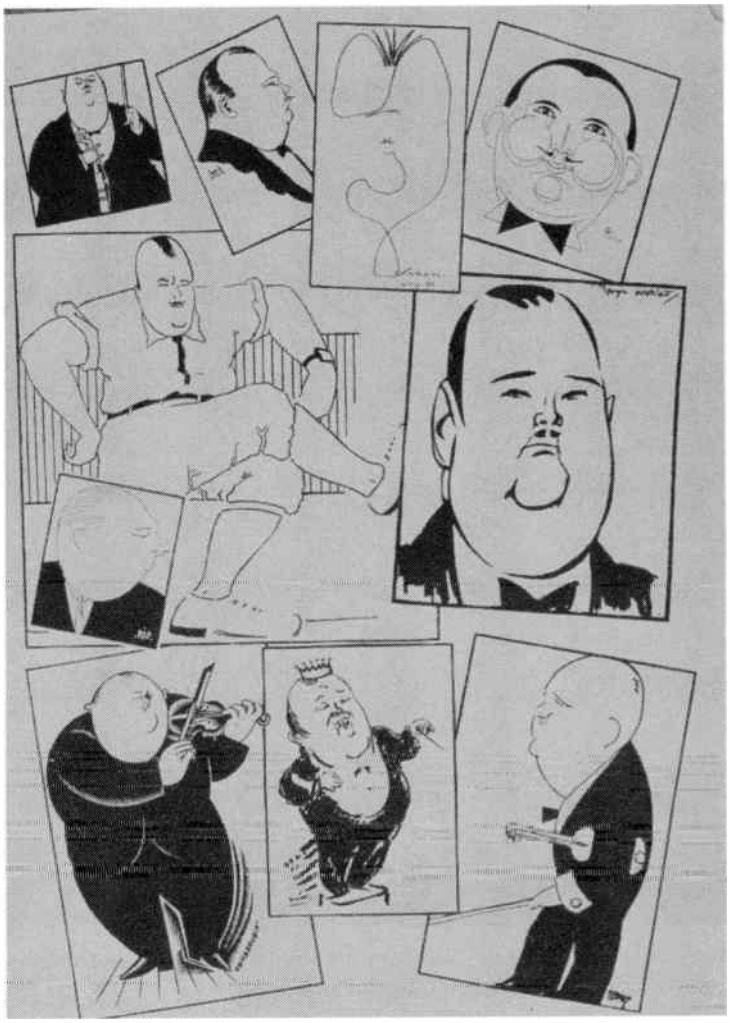
ulated the tones by pressure on his palm with remarkable results. Ferde wrote it in the ancient style a lá Bach.

Willie then went into his regular act starting with **Pop! Goes The Weasel** on fiddle, which he played in all positions, behind his back, over his head, between his knees, etc. Willie had perfect pitch and used piano accompaniment and I used to change keys on him in the middle of a phrase but never could lose him. He played **Nola** on trombone, very fast. I have never heard another trombone player do it before or since. His finale was the bicycle pump again, **Stars And Stripes Forever**, and it was in this number the guys filled the pump with water or sometimes lamp black. He usually caught on and turned the pump on the orchestra to the delight of the audience. Tram sometimes did an encore with Willie for which Tram made a pair of shoes mounted on long boards. Willie played fiddle and Tram sax and in the routine they could lean forward almost to the floor and keep playing."

VII. Popular Request Numbers: **Chiquita** (Gilbert-Wayne) Vocal by Jack Fulton. **American Tune** (Henderson) Vocal by Austin Young.

Roy Bargy (2/20/60):

World Radio History



Drawings of Paul Whiteman by the top artists of the day. (Courtesy the Whiteman Collection at Williams College).

The program probably was kicked around in Whiteman's mind for 6 months but the material did not take that long to prepare in rehearsal. Additional numbers were played on the tour, including the **Rhapsody** by popular demand. Goldie did a specialty where he sang a song and danced the last chorus. He also played the Busse chorus of **When Day Is Done**, stopping at the finish to make a speech: "I will now attempt to play the highest note in the world." After a piano cadenza he played one and then "ghosted" the high note which was actually played by Chet Hazlett on E-flat clarinet, B-flat above high B-flat.

Start Of Fall Tour. Tour Director: F. C. Coppicus, 33 West 42nd Street, New York. Company Manager on Tour: Fred C. Haas. Stage Manager: Mel Lorenzen. James F. Gillespie, Paul Whiteman's Personal Representative. Performances either 2 p.m. or 8 p.m.

The band traveled by train; but after the performances, hotel lodgings were provided.

World Radio History

Bix arrived early at the train depot and asked Frank Trumbauer and Jack Fulton to watch his suitcase while he got a cup of coffee. They spotted a brake shoe, along the siding, and promptly placed it inside **Bix**'s grip.

Roy Bargy (2/24/66):

Bix carried one of those old fashioned big valises, plenty large enough for the brake shoe. He was probably the only guy anywhere who could carry that extra weight with his shirts and underwear and not realize it. **Bix**'s reaction to Whiteman, "**I must be getting weak**." **Bix** was relieved when he discovered the shoe.

Oct. 8 (Mon)—PW: Wells Theater in Norfolk, Virginia. (Hotel Monticello)

Roy Bargy (2/24/66):

We had some early trains to the next towns and this was a drag, especially to **Bix**. In fact, he missed several of them and had to catch up with the band the best way he could. We were waiting to board a train about 6:45 one morning in some southern town for a seven o'clock departure. **Bix** arrived in a taxi in plenty of time and looked at the boys as if to say, "**This time I made it**." Being no doubt a little punchy at that ungodly hour, he walked right through our train and boarded another facing the other way on the next track, also leaving at seven. Nobody noticed that he wasn't with us, thinking that he was in the men's room or sleeping somewhere. He said later that he wondered where everybody was and did not find out until the conductor came through. Somehow or other, they got him on a later train and he just barely made the next performance.

During one of the Paul Whiteman reunion parties (3/27/66), held at Ferde Grofé's home, this concert tour was discussed by former band members:

Roy Bargy: "**Bix** hated the road".

Jack Fulton: "**Bix** said, '**The train could be on a flat strip for miles, until I get out of my berth and then the train would take a curve and send me sprawling.**'

We played poker with five regulars: Austin Young, Kurt Dieterle, Mischa Russell, Irving Friedman, and me. We all agreed to a pact that no one would allow **Bix** to play with us. He always won! Once in a while a member would have to leave for a bit, and **Bix** would fill-in. He drove us crazy when he played. He'd peer over the tops of his cards, eyeing each of us as if he was reading what we had on our faces, and when he separated his cards, he would squeeze them apart."

Charlie Margulis: "I remember the game **Bix** played.

Bix felt it gave everyone an even chance. All of the rooms had Gideon Bibles in them, and so he suggested we try to stick one another by quoting passages from the Bible and having the other person name from whence it came? This was for a buck a throw. I don't think **Bix** was a religious person but he knew his Bible. No one ever won a bet from him."

Oct. 8-14 (Mon-Sun)—The Rhythm Boys were at Albee Theatre in Dayton, Ohio.

Venues for the Whiteman Orchestra, Oct. 9-28. (Hotels are noted in parenthesis.)

Oct. 9 (Tue)—PW: Academy of Music in Lynchburg, Virginia. (Hotel Virginian)

Oct. 10 (Wed)—PW: Carolina Theater in Greensboro, North Carolina. (Hotel King Cotton)

Oct. 11 (Thu)—PW: Campus Auditorium in Greenville, North Carolina. (Hotel Proctor)

World Radio History

Oct. 12 (Fri)—PW: Memorial Hall in Chapel Hill, North Carolina. (Carolina Inn)

Oct. 13 (Sat)—PW: State Theater in Raleigh, North Carolina. (Hotel Sir Walter)

Oct. 14 (Sun)—PW: War Department Theater (Fort Bragg) in Fayetteville, North Carolina. (Hotel Prince Charles)

Oct. 15 (Mon)—PW: Reynolds Memorial Auditorium in Winston-Salem, North Carolina. (Hotel Robert E. Lee)

Oct. 15-17 (Mon-Wed)—The Rhythm Boys were at Keith's Theatre in Columbus, Ohio.

Oct. 16 (Tue)—PW: City Auditorium in Charlotte, North Carolina. (Hotel Charlotte)

Oct. 17 (Wed)—PW: City Auditorium in Asheville, North Carolina. (Hotel George Vanderbilt)

Oct. 18 (Thu)—PW: Columbia Theater in Columbia, South Carolina. (Hotel Jefferson)

Oct. 18-21 (Thu-Sun)—The Rhythm Boys were at the Palace Theatre in Canton, Ohio. They went to Nashville, by mistake and missed their opening performance.

Oct. 19 (Fri)—PW: Richmond Academy in Augusta, Georgia. (Hotel Richmond)

Oct. 20 (Sat)—PW: New City Auditorium in Macon, Georgia. (Hotel Dempsey)

Oct. 21 (Sun)—Band's day off. PW: arrived late in Birmingham, Alabama. (Hotel Tutwiler)

Oct. 22 (Mon)—PW: Municipal Auditorium in Birmingham, Alabama. (Hotel Tutwiler)

Oct. 22-28 (Mon-Sun)—The Rhythm Boys were at the Princess Theatre in Nashville, Tennessee.

Oct. 23 (Tue)—PW: City Auditorium in Atlanta, Georgia. (Hotel Ansley). **Bix**'s sister, Mrs. Mary Louise Shoemaker, hosted a party for a few of the musicians in her home at 66 Golf Circle.

Ted Shoemaker Jr. (11/4/97):

After a year in Augusta, dad left Warren Brothers to go with the McDougald [sic] construction company in Atlanta. That's where my two brothers, Bix and Julien, were born.

I vividly remember that a big batch of very fancy balloons somehow reached the house in Atlanta. I was later told that they were sent us by **Bix**, who had somehow latched onto them after a raid on a speakeasy.

Jack Fulton (I-3/27/66)

I recall that party very well. Mary Louise fell in love with the tune **I Can't Give You Anything But Love** and kept asking me to sing it, over and over.

Jack Fulton and Irving Friedman agreed the musicians that attended the party, besides themselves, were: Austin Young, Roy Bargy, Paul Whiteman, and **Bix**.

Oct. 24 (Wed)—PW: Memorial Auditorium in Chattanooga, Tennessee. (Hotel Read)

World Radio History

Oct. 25 (Thu)—PW: Ryman Auditorium in Nashville, Tennessee. (Hotel Andrew Jackson)

Oct. 26 (Fri)—PW: Auditorium in Memphis, Tennessee. (Hotel Peabody)

Wayne Rohlf (7/13/73):

I was with the Ross Gorman Band when Whiteman played Memphis. If I hadn't known **Bix** since 1922 I probably wouldn't have had guts enough to call his hotel room, but I did. He was ill and didn't want to come down. **Bix** soon appeared with a test pressing of MARGIE [recorded Sept. 21]. Spud Murphy rounded up a record player and we all gave it a listen and had a great time talking with **Bix**.

Oct. 27 (Sat)—PW: Auditorium in Jackson, Mississippi. (Hotel Edward)

Oct. 28 (Sun)—PW: St. Charles Theater in New Orleans, Louisana, The band performed for a matinee and evening concert. (Hotel St. Charles). Whiteman added Edwin "Snoozer" Quinn (g) to the band.

Nick LaRocca (5/24/60):

This was the last time I saw **Bix**. He was with Whiteman in New Orleans when they played at the St. Charles Theatre. We renewed our friendship and this was the last time I spoke to this young, brilliant musician.

Roy Bargy (1/21/57):

About Snoozer Quinn; he played for Whiteman backstage after a concert in New Orleans and Paul hired him. He sat in with the band but could not be heard very well as there were no microphones in those days. Paul was quite a party man and carried Snoozer around with him to entertain. He did make some records.

How good was Quinn? Tram wrote in his diary: "I met Quinn, the only boy alive who has it on Eddie Lang, I believe."

Armand Hug (10/3/60):

Bix was a great admirer of Nick LaRocca and The Original Dixieland Jazz Band, and Paul Mares and the New Orleans Rhythm Kings. When Paul Whiteman appeared at the St. Charles Theatre, Eddie Miller, Monk Hazel and myself made sure we went to the concert. During intermission we made our way backstage with Paul Mares. Paul had known **Bix** as a young boy who used to hang around the band at the Friars. **Bix** was backstage with Frank Trumbauer and was elated when he saw Paul Mares. His first questions were about Leon Roppolo.

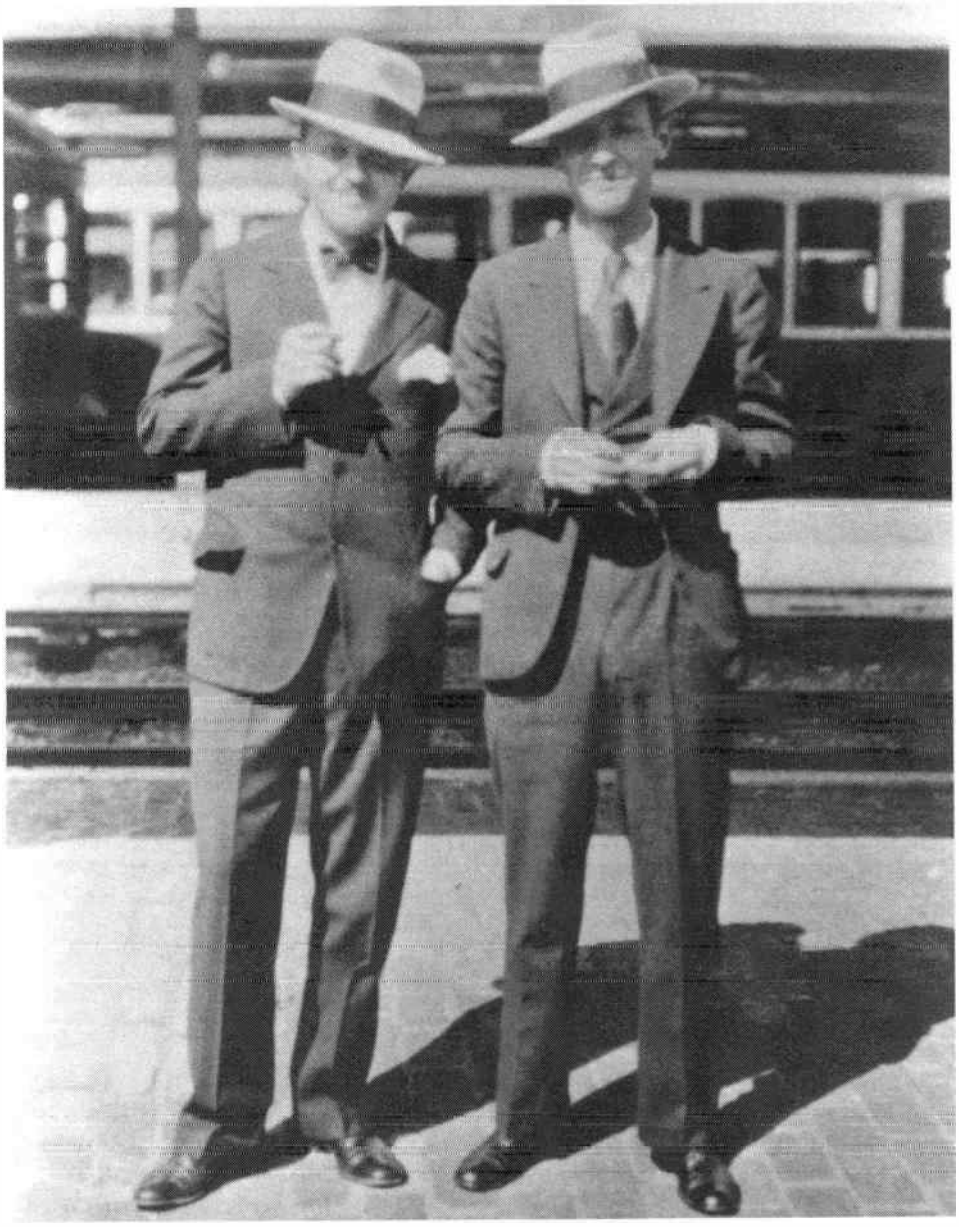
Eddie, Monk and I were introduced and were chatting with **Bix** when Whiteman passed through. Hazel turned to Whiteman and said, "If you don't let **Bix** play more solos, we're going to tear the place down." Whiteman smiled and said he would and he really let **Bix** go after the intermission.

Before that, Paul Mares invited **Bix** and Tram, Eddie, Hazel and myself to his home for a session. While I was on piano, **Bix** played cornet, Eddie played sax, Trumbauer played sax.

I asked **Bix** to show me some of the parts of IN A MIST that I had been having trouble with. He stood in the back of me and put his hands over my shoulders and played the parts for me. Believe me, I shall never forget that piano lesson.

Irving Friedman (1-3/27/66):

World Radio History



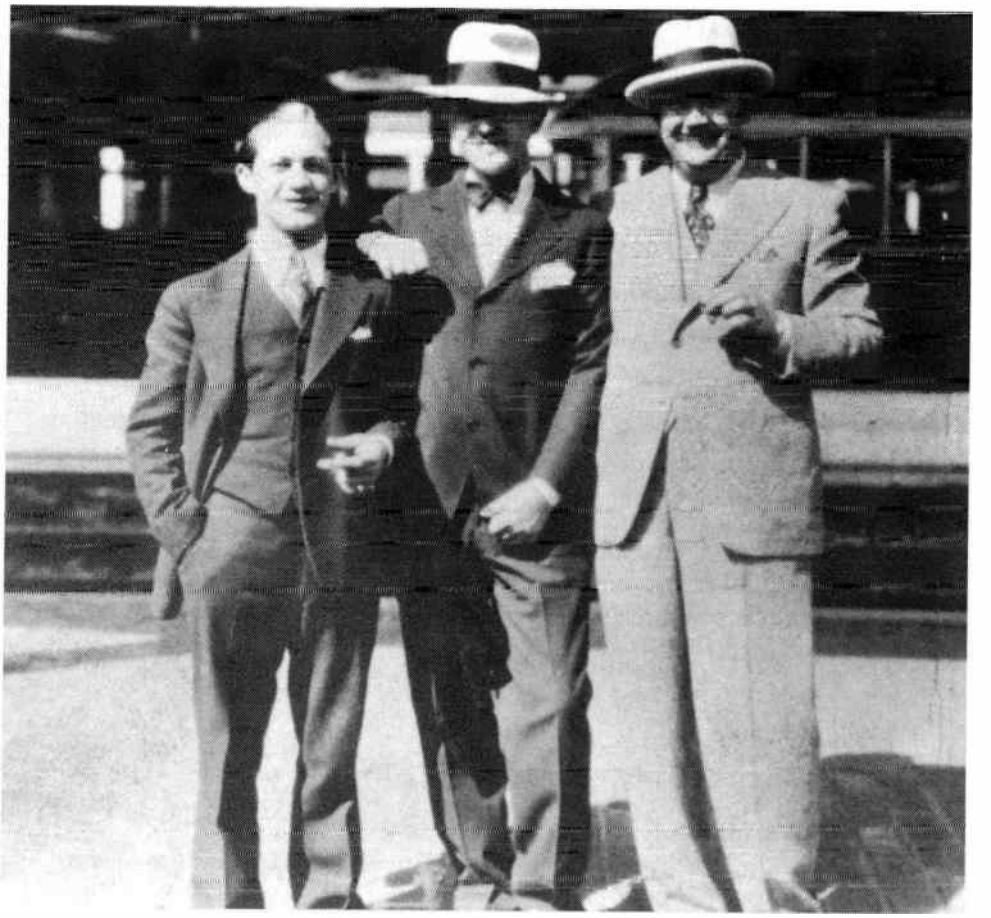
***Bix** and Tram on October 28 during the Paul Whiteman Concert Tour. Warren Scholl identified the station as in New Orleans. (Courtesy the Beiderbecke family).*

> If I remember correctly, Paul Mares was playing very little at this time. I think he was in the fur business.

At this party, Mrs. Paul Mares was pregnant. **Bix** predicted she would have a son. The Mares were delighted when a bouncing baby boy, Paul Jr., was born.

Venues for the Whiteman Orchestra, Oct. 29—Nov. 30. Hotels are noted in parentheses.

World Radio History



*(L-R) Irving Friedman, **Bix**, Paul Whiteman. Warren Scholl identified the photo taken at the train station in New Orleans on October 28, during the Concert Tour. (Courtesy the Beiderbecke family).*

Oct. 29 (Mon)—PW: Strand Theater in Shreveport, Louisiana. (Hotel Washington)

Oct. 29-31 (Mon-Wed)—The Rhythm Boys were at the Erie Theatre in Erie, Pennsylvania.

Oct. 30 (Tue)—PW: Baton Rouge High School in Baton Rouge, Louisiana. (Hotel Istrouma)

Oct. 31 (Wed)—PW: City Auditorium in Beaumont, Texas. (Hotel Beaumont)

Nov. 1 (Thu)—PW: Auditorium in Houston, Texas. (Hotel Rice)

Nov. 2 (Fri)—PW: Municipal Auditorium in San Antonio, Texas. (Hotel St. Anthony)

Nov. 3 (Sat)—PW: Hardin-Simmons University in Abilene, Texas. (Hotel Hilton)

Nov. 4 (Sun)—PW: Cotton Palace in Waco, Texas. (Hotel Raleigh). *Waco News Tribune* reported: "**Bix** is featured at the piano, playing **In A Mist**."

World Radio History

Roy Bargy (1/16/71):

The point that **Bix** was actually two musicians is well taken, his use of chords and harmonies on the piano influenced his cornet playing. The result was advanced for that day and age and unusual for a so called "jazz musician," a God-given gift and not copied from anyone.

Nov. 5 (Mon)—PW: Fair Park Auditorium in Dallas. (Hotel Adolphus)

Nov. 5-11 (Mon-Sun)—The Rhythm Boys were at the State Theatre in Chicago.

Nov. 6 (Tue)—PW: Memorial Auditorium in Wichita Falls, Texas. (Hotel Kemp)

Nov. 7 (Wed)—PW: City Auditorium in Amarillo, Texas. (Hotel Herring). Paul Whiteman called a 3:45 p.m. rehearsal before the concert.

Nov. 8 (Thu)—PW: Shrine Auditorium in Oklahoma City. (Hotel Huckins)

Nov. 9 (Fri)—PW: University of Oklahoma Field House in Norman. Following the concert, the band boarded the train for Tulsa.

Nov. 10 (Sat)—PW: Convention Hall in Tulsa. (Hotel Mayo). Tram left the band after receiving a telegram concerning the illness of his grandmother. She died the next day, before he could reach her.

Nov. 11 (Sun)—PW: Auditorium in Ponca City, Oklahoma. (Hotel Jens Marie)

Irving Friedman (3/27/59):

Bix missed arriving at the railway station in time. When he found out he had missed the train, he sent a telegram to Paul (delivered while we were on the train). **Bix** said he would fly in and be there in time for the concert.

A few of us were at the "airport" (a field that had recently been a cornfield) to witness his arrival. A converted "Jenny," of 1919 vintage, came in for a landing and made a very good one. We rushed up to the plane (open cockpit type) as **Bix** and the pilot climbed out. As they both hit the ground **Bix** put his arms around the pilot and shouted to us, **"He's the best damned pilot in the world."** With that the pilot took two steps towards us and fell flat on his face. He was so drunk we had to support him to our cars and take them both to the hotel. He and **Bix** had been taking alternate drinks (corn liquor) and while **Bix** was able to take it—the pilot did not wake up until 7 p.m. He was Paul's guest all the rest of the evening and we went out to the field the next day to see him off.

As for **Bix**, he went backstage of the auditorium, fell asleep, and slept through the entire concert.

Paul became concerned over **Bix**'s drinking. He first asked Frank Trumbauer to speak to him, and then he tried a little fatherly advice. **Bix** promised to straighten up and actually succeeded in giving up the alcohol for a time. **Bix** maintained a sober appearance as the band played dates in Iowa and the Beiderbecke family members attended the concerts.

Nov. 12 (Mon)—PW: University of Kansas Auditorium in Lawrence. (Hotel Eldridge)

Nov. 12-18 (Mon-Sun)—The Rhythm Boys were at the Palace Theatre in Milwaukee, Wisconsin.

Nov. 13 (Tue)—PW: Memorial Hall in Joplin, Missouri. (Hotel Connor). Tram attended his grandmother's funeral in Carbondale, Illinois.

World Radio History

Nov. 14 (Wed)—PW: College Auditorium in Warrensburg, Missouri. (Hotel Estes)

Nov. 15 (Thu)—PW: Ivanhoe Auditorium in Kansas City, Missouri. (Hotel Muehlebach). Tram missed the early train from Warrensburg, Missouri but caught the afternoon one and rejoined the band. The second half of a three hour concert, sponsored by the Old Gold Cigarette Company, was broadcast over station KMBC, beginning at 7:00 p.m.

Nov. 16 (Fri)—PW: Memorial Hall in Salina, Kansas under the auspices of the American Legion, 8:15 p.m. (Hotel Lamer). An article in the *Salina Journal* (11/17/28) said: "Jazz King Pleases with **That's My Weakness Now**, Roy Bargy was on piano. $1.00, $1.50, $2.00."

Nov. 17 (Sat)—PW: Sheridan Coliseum in Hays, Kansas. (Hotel Mulroy). An ad (11/16/28) in the *Salina Journal* stated: "Whiteman concert Hays, Kansas. Nov. 17, 1928. Will give 2 concerts-price $1.00, $1,50, $2.00. School children matinee will be given in Sheridan Coliseum, 50¢."

Nov. 18 (Sun)—PW: Auditorium in Omaha, Nebraska. (Hotel Fontenelle). *Omaha World-Herald* (Monday, Nov. 19): "JOVIAL JAZZ CONDUCTOR ENTERTAINS AT STATION—LEAVES $10 TO BUY THEM SODAS. Several hundred persons, welcoming Paul Whiteman at the Union Station Sunday afternoon on his arrival in Omaha, applauded as he took a baton and led Father Flanagan's boys' band through one of the band's favorite numbers. Whiteman gave the boys $10 to buy sodas." On the same page, August M. Borglum critiqued the Sunday evening performance ending his article with: "In a genial mood, Mr. Whiteman added several encores, much to the delight of his audience."

Nov. 19 (Mon)—PW: Central High School Auditorium in Sioux City, Iowa. (Hotel Martin). Frank Trumbauer noted in his diary, "**Bix** day, all the folks were there and lauded [applauded], long and loud."

Nov. 19-21 (Mon-Wed)—The Rhythm Boys were at the Palace Theatre in Rockford, Illinois.

Nov. 20 (Tue)—PW: Sioux Falls Coliseum in Sioux Falls, South Dakota. (Hotel Carpenter). *Sioux Falls Argus-Leader* (Nov. 21): "In spite of rather careless grooming, a condescending manner, and a little more noise than one had expected, the Paul Whiteman Orchestra continues to be an outstanding musical organization in the United States today."

Nov. 21 (Wed)—PW: St. Paul Auditorium in St. Paul, Minnesota. (Hotel St. Paul).

Nov. 22 (Thu)—PW: Shrine Auditorium in Cedar Rapids, Iowa. (Hotel Roosevelt).

Nov. 22-24 (Thu-Sat)—The Rhythm Boys were at the Orpheum Theatre in Madison, Wisconsin.

Nov. 23 (Fri)—PW: Clinton Theater in Clinton, Iowa. (Hotel Lafayette). **Bix's** family members and friends attended the concert. Burnie's wife, Mary, noted that she took her three month old son, Charles Hilton Beiderbecke, to hear his uncle **Bix**.

World Radio History

Wayne Rohlf (10/17/65):

Less than one hundred people (from Davenport) attended the concert. After the intermission, the curtain went up and the band started to play a big symphonic introduction and the 1st trumpet (Charlie Margulis) blew some awfully foul notes; he quit playing, looked his trumpet all over and finally found that his "A" slide had beeen pulled out during the intermission. The band almost "broke up", they laughed so hard that Whiteman got redder than a spanked baby's butt. The band continued playing the number right to the end. I heard later **Bix** was the guy who pulled the slide.

Nov. 24 (Sat)—PW: Majestic Theater in Peoria, Illinois. (Hotel Pere Marquette)

Nov. 25 (Sun)—PW: Auditorium Theater in Chicago. (Hotel Congress)

Nov. 26 (Mon)—PW: Purdue University Gymnasium in Lafayette, Indiana. (Hotel Fowler)

Nov. 26-28 (Mon-Wed)—The Rhythm Boys were at the Orpheum Theatre in St. Paul, Minnesota.

Nov. 27 (Tue)—PW: Pease Auditorium in Ypsilanti, Michigan (afternoon) and Hill Auditorium in Ann Arbor, Michigan (evening). (Hotel Allenel)

Nov. 28 (Wed)—PW: Akron, Ohio, but postponed it until Dec. 4. Paul decided the band needed a day off. **Bix** resumed his drinking and Paul again asked Tram to speak to him. This time, Tram was unsuccessful.

Nov. 29 (Thu)—PW: Charleston High School Auditorium in Charleston, West Virginia.

Nov. 29-Dec. 1 (Thu-Sat)—The Rhythm Boys were at the Orpheum Theatre in Sioux City, Iowa.

Nov. 30 (Fri)—PW: New Music Hall in Cleveland. (Hotel Cleveland). **Bix** suffered a breakdown in his hotel room.

Charles Margulis (I-3/27/66):

Bix had too much to drink before the concert and he ended up passing out as we were playing. He was seated on my right, and I am normally left handed, so I was able to play the trumpet with my left hand and hold him upright with my right.

Bix sort of snapped out of it, for a moment, and was uncertain of where he was and what was happening? He took a poke at me, missed, and sort of settled back into his haze. Paul witnessed the incident and immediately had him hustled back to the hotel.

Roy Bargy (5/9/59):

Bix had a breakdown at the hotel where Whiteman and some of us were staying, after the evening performance. Paul called a doctor and when we moved on the next day, Paul left **Bix** there under the doctor and nurse's care. I think **Bix** remained at the hotel but perhaps he was transferred to a hospital? The concert tour continued but **Bix** never caught up with it. He somehow managed to escape his keepers and made his way back to New York.

The Paul Whiteman Orchestra tour continued without **Bix**.

Venues for the Whiteman Orchestra and the Rhythm Boys in December.

Dec. 1 (Sat)- PW: Memorial Hall in Columbus, Ohio.

World Radio History

Dec. 2 (Sun)—PW: Taft Auditorium in Cincinnati, Ohio. **Bix** was still not with the band. Tram showed his disgust by noting in his diary: "**Bix** still gone. Stayed in Cleveland with DTs. I spent 4 years with him to no avail."

Dec. 3 (Mon)—PW: Arcadia Auditorium in Detroit. *Detroit News* (Page 35, col. 1): "Review of the Whiteman concert. Gershwin's CONCERTO IN F played by Roy Bargy . . . scored by Ferde Grofé. Grofé's METROPOLIS . . . dance music." **Bix** not with the band. Tram's diary carries another notation: "No **Bix**. When he should be here, he missed the best town on the map."

Charles Margulis (I-3/27/66):

All of **Bix**'s solo work fell to me. I'm a pretty good mimic. I'm not an imitator. Having sat next to **Bix** I was able to absorb his style. I'm not a jazz player, but I can read the arrangements and play the parts perfectly.

We had some arrangements in our library that Bill Challis had scored and he wrote out a couple of **Bix**-like solos and I played these for the rest of the tour. One tune was CLARINET MARMALADE.

Dec. 3-9 (Mon-Wed)—The Rhythm Boys were at the Orpheum Theatre in Omaha, Nebraska.

Dec. 4 (Tue)—PW: Memorial Auditorium in Athens, Ohio.

Dec. 5 (Wed)—PW: Armory in Akron, Ohio.

Dec. 6 (Thu)—PW: Massey Hall in Toronto, Canada.

Dec. 7 (Fri)—PW: Consistory Auditorium in Buffalo, New York. **Bix** still absent.

Dec. 8 (Sat)—PW: Holy Family School Auditorium in Auburn, New York.

Dec. 9 (Sun)—PW: Symphony Hall in Boston. **Bix** never rejoined the tour.

Dec. 10 (Mon)—The Whiteman Orchestra returned to New York. **Bix** was awaiting their arrival.

Dec. 10-16 (Mon-Sun)—The Rhythm Boys were at the Mainstreet Theatre in Kansas City, Missouri.

Dec. 11 (Tue)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (prcu).

W 147540	MAKIN' WHOOPEE (Donaldson-Kahn-arr. Grofé) Bing Crosby, with Jack Fulton, Charles Gaylord, Austin Young
W 147540-1	Rejected
W 147540-2	Rejected
W 147540-3	Rejected
W 147540-4	Rejected

World Radio History

Three more takes made on Dec. 22, 1928.

Same session:

Bix did not appear on the remaining selection from this session:

W 147539 **I'VE GOT A FEELING I'M FALLING** (Rose-Link-Waller -arr ?)
Col rejected

Three more takes made on Dec. 19, 1928.

Dec. 12 (Wed)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett (asx/cl); Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Charles Gaylord (vn); Roy Bargy, Lennie Hayton (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 147534 **I'M BRINGING A RED, RED ROSE** (Donaldson-Kahn-arr. Grofé)
Vocal: Jack Fulton

W 147534-1 Rejected
W 147534-2 Rejected
W 147534-3 Rejected
W 147534-4 Rejected

Two more takes made on Dec. 19, 1928.

Same session:

Bix did not appear on the remaining selection from this session:

W 147535 **SWEET DREAMS** (Yellen-Ager-arr. ?)
Col rejected

Three more takes made on Jan. 3, 1929.

At one of these two sessions, **Bix** is said to have originated the line "**Pass me a clam**." Frank Trumbauer told the story of one of the band members giving a sleeping **Bix** a hot foot at the recording session, and he jumped up and said "**Okay, school boy, pass me a clam**." (Tram—The Frank Trumbauer Story. Phil Evans and Larry Kiner. Scarecrow Press/1994).

Roy Bargy (2/24/66):

I also remember **Bix's**, "**Pass me a clam**" at a recording session, a "clam" being the term for a sour note. I think Tram was right about this, and this later was the origination of "Clambake." I believe that Tommy Dorsey adopted this term for his recording dates using "The Clambake Seven."

Dec. 13 (Thu)—New York. Columbia Records.

World Radio History

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, **Bix**, Eddie Pinder (t/c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 98610	**Liebestraum** (Liszt-arr. Bargy) Instrumental
W 98610-1	Rejected
W 98610-2	78 rpm: Col 50198-D (Released: Date Unknown) LP: Sunbeam LP, vol 16-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?
W 98610-3	Second choice. Unissued
W 98610-4	Rejected

Played at a breakneck tempo that probably would have appalled Liszt, this arrangement features the band's renowned virtuosity, but proves disappointing in its complete absense of improvised solos.

Roy Bargy received $75 for his arrangement. This was the standard fee that Paul paid the musicians who contributed arrangments.

Dec. 14 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix does not appear on the selections from this session:

W 147536	**Let's Do It, Let's Fall In Love** (Porter-arr. Challis) Col rejected—Remade Dec. 22, 1928.
W 147537	**How About Me?** (Berlin-arr. Challis) Col rejected—Remade Dec. 22, 1928.

Paul decided to have **Bix** admitted to the Rivercrest Sanitarium [owned by the Kindred Estate, who later deeded the property to the Catholic Church; St. John's High School currently occupies the grounds] in Astoria, Long Island. **Bix's** condition was diagnosed as pneumonia.

Dec. 15 (Sat)—PW: Washington Auditorium in Washington, D.C.

Dec. 16 (Sun)—PW: Penn Athletic Club in Philadelphia, Pennsylvania.

Dec. 17 (Mon)—Paul gave the band a much needed vacation, and except for recording dates and one concert on the 23rd, members had the Christmas season free.

Dec. 19 (Wed)—The Whiteman Orchestra recorded for Columbia. **Bix** was still in the hospital.

Dec. 19 (Wed)—New York. Columbia Records.

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PAUL WHITEMAN AND HIS ORCHESTRA

Bix did not appear on the following selections from this session:

W 147534 **I'M BRINGING A RED, RED ROSE** (Donaldson-Kahn-arr. Grofé)
Col 1683-D

W 147537 **HOW ABOUT ME?** (Berlin-arr. Challis)
Col rejected—Remade Jan. 11, 1929.

W 147539 **I'VE GOT A FEELING I'M FALLING** (Rose-Link-Waller-arr. ?)
Col rejected

Dec. 17-19 (Mon-Wed)—The Rhythm Boys were at the State Theatre in Jersey City, New Jersey.

Dec. 22 (Sat) —New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix did not appear on the following recordings from this session. Mannie Klein played the 8 bars in the middle of the last chorus on **MAKIN' WHOOPEE**.

W 147540 **MAKIN' WHOOPEE** (Donaldson-Kahn-arr. Grofé)
Col 1683-D

W 147536 **LET'S DO IT, LET'S FALL IN LOVE** (Porter-arr. Challis)
Col 1701-D

Dec. 23 (Sun)—PW: concert at Carnegie Hall.

(Newspaper clipping) "Carnegie Hall was jammed last night for the concert given by Paul Whiteman and his concert orchestra for the benefit of the Adirondack Fund for the Tuberculous, Northwoods Sanatorium in Saranac Lake. It was estimated that nearly $30,000 was raised by seat and program sales. Mr. Whiteman gave his time and orchestra gratis to the fund.

The program, entirely jazz music, included George Gershwin's **CONCERTO IN F**, Roy Bargy as soloist, Ferde Grofé's **METROPOLIS**, and as a divertissement Grofé's **FREE AIR: VARIATIONS BASED ON NOISES FROM A GARAGE**."

Dec. 23-29 (Sun-Sat)—The Rhythm Boys were at the Palace Theatre in New York.

Dec. 29 (Sat)—PW: opened atop the New Amsterdam Roof in New York for the Ziegfeld Midnight Frolic. This venue offered "midnight-to-morn entertainment;" Helen Morgan, the Duncan Sisters (Rosetta and Vivian) and "Paul Whiteman's bandsmen" were among the featured acts.

Dec. 30 (Sun)—PW: opened at the Palace Theater, doubling at the New Amsterdam Theater.

Dec. 31 (Mon)—*The New York Times*: "Having helped to open the Midnight Frolic on Saturday night, Paul Whiteman and His Orchestra came to the Palace yesterday afternoon for a week's engagement. Recent hearings have convinced at least one auditor that the Whiteman organization is still the best dispenser of jazz and modern music in the business, which makes it a pity that so much of the present act is given over to irrelevancies, such as the extraction of faintly harmonic

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sounds from a bicycle pump and the impersonation of a German band leader ["Goldie"] directing his musicians. The orchestra, despite several changes in personnel, is as well balanced and skilfully handled as ever, and its program yesterday included Mr. Gershwin's **RHAPSODY**. It is an act deserving of the fuss the Palace has made over it."

Dec. 31-Jan. 2, 1929 (Mon-Wed)—The Rhythm Boys were at the Ritz Theatre in Elizabeth, New Jersey.

1928 Comparative Financial Summary—Victor and Columbia

Net earnings of the Victor Talking Machine Company for 1928 were $7,324,018, compared to $7,269,523 for 1927. Net sales in 1928 amounted to $52,064,419. The Radio Corporation of American had offered to exchange the common stocks of the companies under a plan approved by the directors.

The net profits of the Columbia Phonograph Company, Inc., including the OKeh Phonograph Corporation in the fiscal year ended 28 February 1929 was $781,306, after all provisions for Federal income taxes. This compared to $760,139 in the preceding 12 months.

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JAN. 3 (THU)—The Whiteman Orchestra recorded takes 5, 6 & 7, **SWEET DREAMS**, which Columbia rejected. **Bix** was not present.

Jan. 3-6 (Thu-Sun)—The Rhythm Boys at the Regent Theatre in Paterson, New Jersey.

Jan. 5 (Sat)—PW: closed at the Palace Theater. Warren Scholl was present and noted that among the items featured were: medley of **WHISPERING, WHO?, AVALON, DO YOU EVER THINK OF ME?** and **JAPANESE SANDMAN**. Concert arrangement of **I'M SORRY, SALLY**, with Jack Fulton vocal; **RHAPSODY IN BLUE**, with Bargy as solo pianist; Goldfield specialty on **THAT'S MY WEAKNESS NOW**; arrangement of **GYPSY** as recorded, except Bargy playing cimbalom solo on the piano and Tram doing **Bix**'s cornet solo on C-melody sax in **Bix**'s absence. The program concluded with Austin Young singing **AMERICAN TUNE**.

Jan. 7-9 (Mon-Wed)—The Rhythm Boys at the Majestic Theatre in Easton, Pennsylvania.

Jan. 7 (Mon)—Eddie Cantor in "Whoopee" with Ethel Shutta and Ruth Etting. Excellent Walter Donaldson and Gus Kahn score, including **MAKIN' WHOOPEE** and **LOVE ME OR LEAVE ME**. New Amsterdam Theatre, West 42nd Street, New York. "First time tonight—Paul Whiteman and his Orchestra." **Bix** returned at this time.

Jan. 10 (Thu)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield, Eddie Pinder (t); **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, John Bowman, Charles Gaylord, Mario Perry (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d);

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W 147750 **Chinese Lullaby** (Bowers-arr. Grofé)
Instrumental

W 147750-1 Rejected
W 147750-2 78 rpm: Col 2656-D (Released: Unknown)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
W 147750-3 Rejected
W 147750-4 Second choice. Unissued

Same session:

Bix did not appear on the next selection from this session:

W 147749 **Cradle Of Love** (Wayne-Gilbert-arr. Challis)
Col 1723-D

Warren Scholl (5/4/60):

Challis told me he did the arrangement. Bing was supposed to do the vocal but the Rhythm Boys were on tour. They did the tune with Austin Young singing the baritone register and very strained.

Bing was in the band when the tune was broadcast on March 26. Paul went with a piano solo instead of the vocal. Just one of those inexplicable mysteries that continue to show up in this research.

Same session: The next two titles are listed on the file cards as: PAUL WHITEMAN PRESENTS BEE PALMER WITH THE FRANK TRUMBAUER ORCHESTRA.

Bix (c); Bill Rank (tb); Irving Friedman (cl/asx); Frank Trumbauer (C-m/asx); Chester Hazlett (asx); Lennie Hayton (p); Edwin McIntosh "Snoozer" Quinn (g); George Marsh (d).

W 147770 **Don't Leave Me, Daddy** (Verges-arr. Challis)
Vocal: Bee Palmer

W 147770-1 Rejected
W 147770-2 Rejected
W 147770-3 Rejected

W 147771 **Singin' The Blues** (Conrad-Robinson-arr. Challis)
Vocal: Bee Palmer

W 147771-1 Rejected
W 147771-2 Rejected
W 147771-3 Rejected

Roy Bargy thought that the pianist for this date was Lennie Hayton. "Snoozer" Quinn insisted that **Bix** was also present. Noted collector/musician, Vince Giordano, was able to unearth three test pressings of rejected takes on each selection. Bee does sing the lyrics and follows with a scat vocal on **Singin' The Blues**. Just before her vocal on all three takes, there is a single cornet note. A cornet can also be heard in the ensemble at the closing of the record. **Bix**'s presence is extremely doubtful on **Don't Leave Me, Daddy**. Not a single note can be heard.

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Jan. 10-13 (Thu-Sun)—The Rhythm Boys at the Colonial Theatre in Allentown, Pennsylvania.

Jan. 11 (Fri)—PW: end of the New Amsterdam Theater engagement. Flo Ziegfeld was very dissatisfied with the show, which had become a rehash of old tunes associated with past Follies, so he decided to close the Frolic.

Jan. 11 (Fri)—PAUL WHITEMAN AND HIS ORCHESTRA

Bix did not appear on this recording session:

W 147537 **How About Me** (Berlin-arr. Challis)
Col 1723-D

W 147751 **My Angeline** (Gilbert-Wayne-arr. Grofé)
Col rejected—Remade Feb. 28, 1929.

Jan. 13 (Sun)—PW: opened at the Music Hall in Cincinnati.

Jan. 19 (Sat)—End of the Cincinnati engagement.

Jan. 20 (Sun)—PW: opened at the Palace Theatre in Cleveland. Among the selections: **Rhapsody In Blue**, **Gypsy**, and **I'm Sorry, Sally**.

Jan. 21 (Mon)—*Cleveland Press,* reviewing Whiteman Orchestra's opening night, reported: "One of his best musicians is absent." The reference is to **Bix**, who suffered a physical breakdown in his room at the Cleveland Hotel.

Jan. 23 (Wed)—*Variety* reported: "Whiteman goes on the air for Old Gold at $5,000 an hour a week. . . . Old Gold decided on Whiteman to offset the strong inroads made by Lucky Strike, which ascribes a distinct boost in gross sales to its radio exploration with B. A. Rolfe orchestra on the NBC chain. Whiteman will be on the Columbia network."

Jan. 25 (Fri)—From the *Cleveland Press*: "Paul Whiteman . . . hopes to have **Bix Beiderbecke** . . . back in time for opening of Old Gold broadcast series Feb. 5." Paul left **Bix** in Cleveland to recuperate.

The Ziegfeld Midnight Frolic payroll for a month ending January 25. Principals: $3,625.00: Paul Whiteman Orchestra paid $1,500.00 (Dec. 29, 1929-Jan. 11); Show Ladies: $180.00; Dancers: $700.00; Show Girls: $450.00; Staff: $963.50; Additional: $985.35; TOTAL: $6,903.85.

Jan. 26 (Sat)—PW: closed at the Palace. Paul Whiteman left the band and returned to New York where he was paid $250.00 for a special appearance at the Ziegfeld Midnight Frolic. We assume his appearance was to advertise the band's return on Feb. 6.

Bill Challis (I-7/25/74):

Bing Crosby did recording dates with Sam Lanin (Jan. 25) and the Dorsey Brothers (Jan. 26), and when Paul found out about it, he immediately fired Bing. I was able to intervene and Bing was rehired.

Irving Friedman (10/13/67):

Regarding "wildcat recordings," yes, on many occasions while I was with the band, **Bix**, Tram, Venuti, Lang, and myself would do recordings with different groups. We would not let

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them use our names for the "Old Man" would really raise hell. Besides, our contracts were exclusive to Whiteman. But to recall time, names, places, etc., I have no recall. On most of these dates, we were paid immediately after the session and mostly in cash.

Jan. 27 (Sun)—PW: opened in Detroit at the General Motors Research Building. Cornetist Andy Secrest was hired from the Jean Goldkette organization as a temporary replacement for **Bix**.

Feb. 2 (Sat)—PW: closed in Detroit.

Feb. 3 (Sun)—PW: returned to New York. **Bix** had preceeded the band, and was found in his hotel room having been beaten and badly slashed by unknown assailants. Whiteman sent him home to Davenport on full salary.

Roy Bargy (5/9/59):

Izzy went to the 44th Street Hotel from the train and the clerk told him **Bix** was there and in very bad shape. The story goes, **Bix** tangled with a couple of sailors, or at least low-type characters, and in some manner was badly cut with a broken bottle. Izzy called Paul, who had **Bix** taken to a hospital and later shipped home to Davenport.

Paul Mertz (5/2/59):

The inside story Bill Challis related to me years ago was, **Bix** and another friend were badly beaten up and worked over one night in a strange speakeasy. A broken bottle used as a weapon by one of the assailants gashed his thigh (or kindred part) to the extent that he was never able to walk without limping. I, myself, saw **Bix** subsequent to this incident, at least a couple of times. I can confirm the limping.

Feb. 4 (Mon)—A news item dated Feb. 4, in the Feb. 9, 1929 issue of *Billboard* reported: "Paul Whiteman's screen debut as a Universal actor has been temporarily postponed because of a nine-week radio engagement for himself and his orchestra. Whiteman, originally scheduled to start production of 'The King Of Jazz' this week at Universal City, will now forego his bow before the camera until next June."

Feb. 5 (Tue)—The Whiteman Orchestra made its first radio broadcast for Old Gold Cigarettes, from station WABC in New York City, on the CBS coast-to-coast network (43 stations), at 9 p.m. EST. The band played 13 numbers. Program ended with Eddie Cantor speaking from the New Amsterdam Theater and giving a two-minute promotion for the stage show "Whoopee," in which he was starring.

Roy Bargy on the Old Gold series (1/12/63):

Some of the Old Gold tunes were turned out like an assembly line. We didn't spend much time on most of them. Lennie and I were paid $75 a piece and I suppose the other arrangers got the same. More care was used on standard tunes and they stayed in the library. Overnight pop tunes were played once or twice and disappeared.

Nobody will be offended by what I've said about the arrangements, we used to laugh at some of them ourselves. A sidelight on Old Gold arrangements: Paul said the introductions were getting too long and gave orders to cut them down to 2 and no more than 4 bars. So Lennie brought in a score on **China Boy** with a 1 bar intro, a sharp C seventh chord for the full band, right into the first chorus in the key of F, the shortest introduction possible.

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Feb. 5-12-19-26 (Tue)—**Bix**, still in Davenport, missed these Old Gold radio broadcasts.

Roy Bargy (12/9/57):

The first one was done from a studio on 57th Street in New York. I think the Steinway Bldg. or at least in that block opposite Carnegie Hall. The sponsor paid Whiteman a fabulous amount for the program and thought it only right that Paul say a few words to the radio audience at the end of the show. At first he absolutely refused. Paul argued he was paid to play music and would leave the talking to the announcer. The sponsor insisted. With the help of a half bottle of Scotch whiskey supplied by his valet, he was able to read what they wrote for him in a faint voice. Pops got over stage fright and in later years did a great job.

Feb. 6 (Wed)—Whiteman Orchestra reopened atop the New Amsterdam Theater in the Ziegfeld Midnight Frolic. Flo Ziegfeld offered new songs and special numbers written by Dorothy Fields and Jimmy McHugh. The band lost one of their vocalists this night.

Frank Trumbauer (Tram—The Frank Trumbauer Story. Phil Evans and Larry Kiner. Scarecrow Press/1994):

The newspapers said that Whiteman had to struggle along with a mere $13,000 a week.

Skin Young showed up, as a gag, wearing an opera cape and gold-handled cane. He felt if the newspapers said that we were making all that money, we should dress the part.

Paul took one look at Skin and yelled, "Get the hell out of that rig, and get on stage, or else you'll have a chance to show it to the folks back home."

Skin took deep offense to Whiteman's remark and quit right on the spot! Ray Heatherton was hired as his replacement.

Feb. 7-8 (Thu-Fri) and 28 (Thu)—**Bix** remained in Davenport. The Whiteman Orchestra recorded for Columbia. William Grant Still added as arranger.

Feb. 7 (Thu)— New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix did not appear on this recording session:

W 147925 **Lover, Come Back To Me** (Romberg-Hammerstein-arr. Grofé)
Col 1731-D

W 147943 **Marianna** (Romberg-Hammerstein-arr. Grofé)
Col 1731-D

Ferde Grofé was apparently unaware of **Bix**'s departure. Both of Grofé's arrangements contained a part for **Bix**. The first arrangement was finished on February 4 and the second on February 6. Both carried a completion time of 1 a.m.

Feb. 8 (Fri)— New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix did not appear on this recording session.

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Roy Bargy identified Paul Whiteman Orchestra's setting as the New Amsterdam Theatre in New York. Piano on left, Roy Bargy: Accordion, Mario Perry: Paul Whiteman with baton; piano on right, Lennie Hayton; trumpet section (L-R) Charles Margulis, Harry Goldfield, Eddie Pinder, Andy Secrest. Trombone section (L-R) Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton. Reed Section (L-R) Irving Friedman, Roy Mayer; under Paul's baton, Chester Hazlett; Rube Crozier, next to Paul's eyes; Frank Trumbauer directly to Paul's backside; Charlie Strickfaden on end. Rhythm section (l-R) Mike Trafficante (sb); George Marsh (d); Mike Pingitore (bj); Min Leibrook (bb). Violin section (L-R) Matty Malneck, Charles Gaylord (in back), Mischa Russsell, John Bowman (in back), Kurt Dieterle. (Autographed photo, Courtesy Wilbur Hall).

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W 147926 **Button Up Your Overcoat** (DeSylva-Brown-Henderson-arr. Grofé)
Col 1736-D

W 147950 **My Lucky Star** (DeSylva-Brown-Henderson-arr. Grofé)
Col 1736-D

Feb. 10 (Sun)—*Davenport Sunday Democrat* published an interview with **Bix** under the headline: "'**JAZZ IS MUSICAL HUMOR**,' SAYS DAVENPORT COMPOSER AND CORNETIST OF WHITEMAN'S BAND."

Believes Humor of Jazz is Many-Sided; Classifies Catch-as-Catch-Can Music as "Sweet" and "Hot", but Prefers the "Hot" More Than Purring Respectability of the "Sweet."

PLINKY-PLANKY! Blooey Moans! Crooning tones! Ear-tickling, toe-inciting, soul-wrenching melodies—that's jazz.

Put them all together and what have you?

"**Musical humor**," says the world's hottest cornetist of Paul Whiteman's Orchestra, **Leon "Bix" Beiderbecke**, who is convalescing from a recent illness at the home of his parents, Mr. and Mrs. B. H. Beiderbecke, 1934 Grand Avenue.

And "**Bixie**," as his friends all call him, should know! For a year and a half he has played with the king of jazz orchestra on Whiteman's special concert tour and filled every little niche and cranny with catch-as-catch-can tricks of melodic figures and spent hours in the recording library of phonograph and music companies recording his own compositions.

"**Jazz is musical humor**," he says. "**The noun jazz describes a modern American technique for the playing of any music, accompanied by noise called harmony, and interpolated instrumental effects. It also describes music exhibiting influence of that technique which has as its traditional object to secure the effects of surprise, or in the broadest sense, humor.**"

Those "Barrel-House" Tones!

Tracing the origin of jazz back to the gay nineties when Dixieland musicians played negrotic "barrel-house" tones into "bowlers" and blew moaning saxophones into jugs and lengths of gaspipe, Mr. Beiderbecke pointed to the date Feb. 12, 1924 when Paul Whiteman gave the first jazz concert ever given, in Aeolian Hall, New York, and by cacophonic combinations proved what a change came over the face of Melusina and Terpsichore in a decade.

"**The jazz band's chief stimulus, of course, was the rise of the negro "blues" and their exploitation by the negro song-writer, W. C. Handy,**" the cornetist stated.

"**They at once were melancholic and humorous, and dealt exclusively with the singer's own emotion and philosophy. Their experiments were**

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convert [covert]. **In today's jazz they are open. The visual effect of comic instruments and bodily contortions of the musicians is, tho dispensable, a part of jazz itself."**

Mr. Beiderbecke classifies jazz as "sweet" and "hot." He likes the "hot," which slightly modifies the original pandemonium of the "LIVERY STABLE BLUES," more than the purring respectability of the "sweet," whose hush and muffled throb is heard behind a balustrade of potted palms at debutante dances.

Humor "As You Like It."

"**The humor of jazz is rich and many-sided**," he said. "**Some of it is obvious enough to make a dog laugh. Some is subtle, wry-mouthed, or back-handed. It is by turns bitter, agonized, and grotesque. Even in the hands of white composers it involuntarily reflects the half-forgotten suffering of the negro. Jazz has both white and black elements, and each in some respects has influenced the other. Its recent phase seems to throw the light of the white race's sophistication upon the anguish of the black**."

"**Bixie**," as his boyhood gang called him, practically grew up with music. His grandfather, the late Charles Beiderbecke, was a composer and pianist of no little fame, and his mother, before her marriage, was [an] organist at the First Presbyterian Church in Davenport.

Music was in the air at the Beiderbecke home! "**Bixie**" took piano lessons for a time from two local instructors, not more than a score in all. When he arrived at prep-school at Lake Forest, Ill., he was dripping arpeggios and mooning over Chopin's nocturnes like any mere high-brow.

Goodbye Grieg and Lizst!

At 17 he became interested in certain insidious and perverse inflections which crept into popular music, so he bought himself a cornet and laid aside his Grieg and Lizst.

"The boys told me to put more American punch into melodies," he said. **"A copy of YES, WE HAVE NO BANANAS was put before me and I was told to play like a he-man."**

He did. Figuratively speaking, he taught the cornet to laugh by unexpected thrills, to moan by sudden perky blares, to do stunts, and to hold its head up high. He emphasized exact tempo and decisive rhythm.

After completing his course at Lake Forest, he enrolled in the school of music at the State University of Iowa. Here he droned, "one, two, three, four" on the piano while he transposed and translated notes and melodies into orchestral scores.

With his "huddle system," came the desire to start an orchestra and in the fall of 1925, he organized a motley crowd of ex-collegiates and called them the "Wolverines."

From Chicago to New York the itinerant orchestra played. Later looking for new and lucrative fields to conquer, "**Bixie**" played for six months with

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Charlie Straight's orchestra in Chicago and three years with Gene [Jean] Goldkette's band in Detroit, which broadcast programs over station WGN.

We Want More!

It was on one of the musical tours of that organization that Paul Whiteman heard him play and urged him to join his orchestra. But contracts are contracts and not until his contract was up did he make the change.

Since joining Whiteman's orchestra "**Bixie**" has played one of the three concert pianos besides being cornetist, and director of one of the Whiteman Orchestras.

Among the most recent compositions recorded are **Thou Swell, Tu Tan Elegante**, and **In A Mist**, in which **Bixie** is featured in a piano solo.

"We have great times traveling about," he said—**the "boys" are airplane crazy and movie-shy. We have a new Travelair plane and several are learning to pilot."**

"Might come in handy sometimes," he laughed, **"in case we oversleep and miss the train, but we're generally on time. In fact, one time we were a bit ahead of the Uptown Theatre in Chicago and the curtain went up without warning. "Be nonchalant!" was employed and we picked up our instruments and started to play."**

Tom Seehof (TI-1/18/98):

Otie, Aunt Tillie's daughter, was like a sister to **Bix**. When **Bix** was sent home to convalesce he would get antsy being at home with his parents. Otie Hass had her home decorated in a spanish motif, with spanish style furniture and a red and gold piano. It was like stepping into another world, it was so unique for Davenport. **Bix** would escape to her home and would play her piano for hours lost in his music, even though his parents had an upright and a Weber grand piano in their home.

Feb. 12 (Tue)—**Bix**, in Davenport, wrote to Tom Rockwell of Okeh. The letter was dated Feb. 5, 1929, but it must actually have been Feb. 12. **Bix** was not in any condition to write on Feb. 5 as he was found in his hotel room on Feb. 3 trying to stop the bleeding from his extensive injuries. Roy Bargy said Whiteman had **Bix** taken to the hospital and then sent him home to recuperate. It took two days from New York to Davenport by train. It is assumed he was not in Davenport on Feb. 5. He was probably confused and assumed it was a week earlier. He returned to Whiteman on March 4. When **Bix's** letter was used by Columbia for their 78 rpm JAZZ AS IT SHOULD BE PLAYED album, C-29, the letter was cut into several pieces and only a small portion was included on the album's cover. Another part of the letter was provided by Steve Adamson for inclusion here.

Feb. 5, 1929

Dear Tom:-

Guess you know that I've been through quite a seige and I thought I'd write you and tell you that I'm practically over it and will be in N.Y. in a couple weeks so be prepared for some bigger and better Okeh records.

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(added piece of letter)

My brother is writing you in regard to getting something there & sure hope you can find some capacity in which there's a hole as he's nuts over that kind of work and as I said before he's loaded with experience in the record business.

Here's hoping I see you in a week or so.

Sincerely
Bix Beiderbecke

When **Bix** wrote to Tommy Rockwell and referred to his brother, Charles, "**loaded with experience in the record business,**" this pertains to the fact that Charles was then Music Department Manager for the Harned & Von Maur Department Store in Davenport. He was connected with this department store from 1924 until 1934.

(Tram—The Frank Trumbauer Story. Phil Evans and Larry Kiner. Scarecrow Press/1994) **Bix** wrote to Frank Trumbauer about this time period. (It is assumed the "Happy New Year" remark is a belated greeting):

Dear Frank:

How are you, boy? I've been having a hell of a time. I am writing this flat on my back as I have been since my arrival home. The rest is sure making a new man out of me, I'm in good shape, all but my knees. It seems I had a touch of pneumonia at one time and that our doctor thinks it wasn't discernable because of its slightness. He also said that because of the wonderful doctor and care that Paul arranged for me in New York, the pneumonia didn't get a chance to show itself. But here at home, he noticed a slight infection in the lower right lobe of my lung. It seems that after all this trouble, the poison in my system has settled in my knees and legs—I guess I am a minus quality. I have never suffered so continually without a letup in my life. The doctor says the heart and everything is okay, but I am not worth a dime. My knees don't work. I try to stand and fall right on my face. I am taking walking lessons and I am improving every day, but with great pain. I haven't had a drink for so long I'd pass on one. I'm strictly gleaming above the boys on the big wagon and I am sticking there.

Tram, you probably know better that anyone my financial status after going through a grand of my own and I am really broke and now is when I need money the most. So I wonder if you could see fit to send me some money. Try like hell, boy.

Itzy [He probably meant Izzy] **said in a wire that Paul said to hurry and come back when I am able.**

Say, Tram, see what you can about having Bob Stevens [He probably meant Bob Stephens] **send me that cornet. I could practice some if I had it.**

Well, Happy New Year, Tram. I'll be back with you soon as my knees will work—if Paul will have me. Regards to any of the boys that may be interested and the best of everything in the world to you.

Your pal.
Bix

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Esten Spurrier (3/31/73):

Bix knew of my feelings for him as a person as well as my admiration for his playing. He was always voluble and liked to talk "happy talk". I believe he valued his image in my mind and never deliberately wanted to tarnish it. The cutting incident in New York is a case in point. I can recall his telling of a fine cornet player in a top band (South American, I think) who was waylaid after work and beaten. His face cut and his lip torn to pieces, never to be able to play again and how bad he felt about it. It would almost seem that his accident or fight being in parallel would have evoked a comment on that also. So I have to think that **Bix** never wanted me to think anything but the best of him. Then again I never wanted to embarrass him and did not get into the areas of things I heard for confirmation.

Feb. 14-17 (Thu-Sun)—The Rhythm Boys at the Palace in Rochester, New York.

Feb. 18 (Mon)—Maurice Chevalier's first appearance at the Ziegfeld Midnight Frolic.

Feb. 28 (Thu)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix did not appear on this recording session.

W 148013 COQUETTE (Berlin-arr. William Grant Still)
Col 1755-D

W 147751 MY ANGELINE (Gilbert-Wayne-arr. Grofé)
Col rejected—Remade March 7, 1929.

March 2-8 (Sat-Fri)—The Rhythm Boys played the Cine-Variety show at the Fox in Brooklyn, New York.

March 4 (Mon)—**Bix** rejoined the Whiteman Orchestra in New York, replacing Eddie Pinder.

Roy Bargy (5/31/57):

You are right about **Bix's** chair in the trumpet section. He never played first, in fact always sat in the fourth chair, with the possible exception of the short period when both he and Secrest were together. It was the custom in those days to write **Bix** into a recording arrangement for 8 or 16 bars even though the 4th trumpet was not needed for a jazz solo. We did this so he could pick up an extra $50 check for the side. I recall one arrangement I made for a slow ballad where I used him for eight bars only. It was a sustained or "organ" background with the rest of the brass, whole notes and half notes, which came out to ten notes in all, or $5 per note for **Bix**. We had many a laugh over this and other things.

March 5 (Tue)—The Old Gold broadcast from station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

Warren Scholl listened to each radio broadcast and jotted down notes on each one. His notes, provided during correspondence from July 25 to Aug. 10, 1962, are the basis for all of the following Old Gold programs. Errors in a previous publication have been corrected. The Rhythm Boys rejoined Paul for the broadcasts.

The Program:
SONG OF INDIA (as recorded on Col 50198-D)

World Radio History

*Paul Whiteman Orchestra set for an Old Gold radio broadcast, March 1929. (L-R) (end) Mike Pingitore, (back) Min Leibrook, Mike Trafficante, (seated) Irving Friedman, Boyce Cullen, Wilbur Hall, Roy Mayer, Ted Husing (announcer), Bill Rank, Bernie Daly, Roy Bargy, Paul Whiteman, Charlie Margulis, Chester Hazlett, Harry Goldfield, Frank Trumbauer, Lennie Hayton, Andy Secrest, Charlie Strickfaden, **Bix**, Kurt Dieterle, Charles Gaylord, Mischa Russell, John Bowman, Matty Malneck. (Standing in rear) (L-R) Ferde Grofé, Bill Challis, William Grant Still, George Marsh, Ray Heatherton, Harry Barris, Al Rinker, Bing Crosby. (Courtesy Lennie Esterdahl).*

Till We Meet (first performance-ballad sung by Jack Fulton)
Old Time Medley (probably Grofé arrangement):
Caresses; Say It With Music; April Showers; An Orange Grove In California; The Sheik Of Araby
Waltz Medley (probably Grofé arrangement):
My Hero; Blue Danube; Pink Lady; Merry Widow; Sympathy
Sweethearts On Parade (straight orchestral)
China Boy (as recorded on Col 1945-D)
Medley: (The Rhythm Boys)
My Suppressed Desire; Where The Shy Little Violets Grow
Liebestraum (as recorded on Col 50198-D)
Give Your Little Baby Lots Of Lovin' (Crosby vocal, plus eight bars by Tram on release of final chorus)
Popular Medley:
A Precious Little Thing Called Love (Rhythm Boys vocal, **Bix** on release); **A Love Tale Of Alsace-Lorraine** (Fulton vocal); **Glad Rag Doll** (Tram intro, plus **Bix**-Tram chase chorus ala **Borneo**-Okeh 41039)
I Wanna Be Loved By You (a few hot trumpet breaks in one chorus)
Sweet Georgia Brown (four saxes led by Tram in first chorus, hot verse, then **Bix** [muted] for whole next chorus, with final chorus featuring Tram in several places)

World Radio History

March 7 (Thu)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Bix did not appear on this recording session:

W 147751 **My Angeline** (Gilbert-Wayne-arr. Grofé)
Col 1755-D

W 148028 **Nola** (Arndt-arr. Bargy)
Col 2277-D

When **Bix** resumed recording with Frank Trumbauer's OKeh pickup group on March 8, some unfortunate changes in himself and in the music scene he was involved in, were to affect his playing adversely.

First, and perhaps most seriously, **Bix** had not yet fully recovered from his bout with pneumonia in December, a physical breakdown in January and a brutal beating in February. And the long layoff from his horn had weakened his chops. In short, **Bix** was still convalescing and out of practice.

Second, most of the songs that Trumbauer was now recording were run-of-the-mill, most of them not as good as the ones waxed in 1928 and certainly not in the same league as the jazz classics done by **Bix** and "His Gang." Tommy Rockwell's commercial choice of repertoire for the Trumbauer sides can probably be attributed to the confraternity of music publishers and record companies and the market-drive need for nonstop song-plugging. However that may be, saddling **Bix** with Tin Pan Alley's substandard products was something like using a Rolls-Royce to do the work of a tow truck.

Third, Trumbauer's rhythm sections, never optimum, reached their nadir in 1929. Adding to the problem was Min Leibrook's careful and ponderous bass sax produced rhythm that was adequate but lacked the lilt and lift that would have catalyzed the group's soloists. **Bix** would have benefited immensely from the interplay of Adrian Rollini or Steve Brown's string bass.

Fourth, it is possible that Andy Secrest's presence acted to inhibit **Bix**'s usual free flow of improvisation. In 1924, **Bix** had said to Jimmy McPartland: "**Kid, you sound like me, but you don't copy me.**" In contrast, Secrest was not yet playing his own stuff in 1929.

The last thing **Bix** needed that critical year was the presence of a younger rival long since predisposed to appropriate the insecure convalescent's ideas. Imitation may be the sincerest form of flatterry, but it can also be counter-productive if the imitator is in constant close proximity to the source.

Andy admits that Paul hired him because he sounded like **Bix**. It was not Andy's intention to play (as he called him) "like the Master," but sitting next to **Bix** on a continual basis, he absorbed the "**Bix**ian" sound more than he realized.

A principle from "The Art in Painting," by Albert C. Barnes, readily applicable to music, is relevant here: "A painter is an artist . . . only if he is able to select from the work of his predecessors the forms which are adapted to his own design, modifying them as his individual needs require, and recombining them in a new form which represents his own unique vision."

March 8 (Fri)—New York. Okeh Records.

World Radio History

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix, Andy Secrest (c); Bill Rank (tb); Irving Friedman (cl/tsx); Frank Trumbauer (C-m/asx); Chester Hazlett (asx); Min Leibrook (bsx); Lennie Hayton (p); Matty Malneck (vn); Snoozer Quinn (g); Stan King (d).

W 401703	**Futuristic Rhythm** (McHugh-arr. Malneck) Vocal: Frank Trumbauer Sales: 3,775 (OK 41209)
W 401703-A	Rejected
W 401703-B	78 rpm: OK 41209 (Released: April 15, 1929) LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?
W 401703-C	Rejected
W 401703-D	Rejected Soloists: **Intro:** Rank (2); **Bix** (16 + 8); Rank (8); **Coda**: Friedman (1), Trumbauer (1), Rank (1), Leibrook (1).
W 401704	**Raisin' The Roof** (McHugh-arr. Malneck) Instrumental Sales: 3,775 (OK 41209)
W 401704-A	Rejected
W 401704-B	Rejected
W 401704-C	Rejected
W 401704-D	78 rpm: OK 41209 (Released: April 15, 1929) LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ? Soloists: **C1**: **Bix** (8); **Verse**: Malneck & Quinn (16); **C2**: Trumbauer (16 & 6), Friedman & Quinn (8); **C3**: **Bix** (8); **Coda**: Trumbauer (1), Malneck (1).

On all subsequent sessions involving both **Bix** and Andy Secrest, solo identifications have been based on exhaustive listening to the recordings, and on comparisons with other examples of the styles of both. When possible, identifications were corroborated by the original participating musicians.

March 10, 1929 (Sun)—**Bix's** 26th birthday.

March 12 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:

Orientale (Grofé arrangement, as on Victor 21599)
Louise (premiere-as recorded on Col 1771-D; Bing Crosby vocal)
Old-Time Medley (Grofé arrangement):
Whispering; **Who?**; **Avalon**; **Do You Ever Think Of Me?**; **Japanese Sandman**
Waltz Medley:
What'll I Do?; **Marie**; **Jeanine**; **My Angeline** (with Jack Fulton vocal)
"Lady Fingers" Medley:

World Radio History

GA GA; YOU'RE PERFECT; YOU GIVE ME SOMETHING TO LOVE FOR (Crosby vocal)

AMERICAN TUNE (as on Col 1464-D, but Crosby takes the vocal)

Medley: (The Rhythm Boys)

SO THE BLUEBIRDS AND THE BLACKBIRDS GOT TOGETHER; FROM MONDAY ON

O YA YA (as recorded on Victor 21304)

Popular Medley:

DOIN' THE RACCOON (Tram 24 bars); I FAW DOWN AND GO BOOM (Rhythm Boys vocal); MY MOTHER'S EYES (Tram 8 bars); I'LL NEVER ASK FOR MORE (**Bix** full chorus and eight bars trumpet section in final chorus)

AVALON TOWN (straight orchestral with Fulton vocal)

SINGIN' THE BLUES (four saxes doing Tram's original Okeh solo, full chorus of **Bix**, Rank featured in the rideout)

DON'T HOLD EVERYTHING (commercial arrangement, first in a series aimed at competing with the B. A. Rolfe Lucky Strike band on NBC, at the insistence of the Old Gold Company. Mario Perry (acc) and George Marsh (xyl) featured prominently in this very un-Whiteman like arrangement.

Paul was hired by the P. Lorillard Company, makers of Old Gold Cigarettes, to compete against N.B.C.'s top attraction, The Lucky Strike Dance Orchestra, B. A. Rolfe, conductor.

Irving Riskin (6/24/60):

When the Goldkette Band broke up, I joined B. A. Rolfe, who had the loudest and fastest band on radio. I was his chief arranger. Good and corny, but the checks came in regularly and were a good size.

One day, Rolfe called me into his office and told me he was quite happy with my work, but since it was necessary to progress, and styles change, from time to time, would I please listen to a particular record and try to garner some ideas from it, and incorporate them into our program? He played the Jean Goldkette recording of IDOLIZING.

I listened calmly when he asked, "Did I like it?" I said, "It is difficult for me to praise it." When he asked, "Why?" I said, "Because not only am I playing piano on the record but I helped in the style indirectly." Well, he was so amazed that he never again asked me to try something else in my arranging.

March 15 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Bill Rank, Jack Fulton (tb); Wilbur Hall (tb/stg); Chester Hazlett, Irving Friedman, Rube Crozier, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (prcu).

W 148085 BLUE HAWAII (Baer-Caesar-Schuster-arr. Grofé)
Vocal: Charles Gaylord, Jack Fulton
Sales: 15,295 (Col 1771-D)

World Radio History

W 148085-1 Rejected
W 148085-2 Second choice. Unissued
W 148085-3 Rejected
W 148085-4 78 rpm: Col 1771-D (Released: April 26, 1929)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

Of interest are Grofé's modulations and the alternate harmony he introduces in the final 8 bars of the song and its coda.

W 148086 **Louise** (Robin-Whiting-arr. Bargy)
Vocal: Bing Crosby
Sales: 15,295 (Col 1771-D)

W 148086-1 Rejected
W 148086-2 Rejected
W 148086-3 78 rpm Col 1771-D (Released: April 26, 1929)
LP: Bing Crosby—Jonzo JZ-7
CD: Bing Crosby—Jonzo JZCD-6

Careful listening suggests the presence of **Bix** in the brass ensemble passages as follows: **Transition & verse** after **C1**: (14); **Transition** after vocal (4); Background riffs in **C3** (4 & 4 & 4).

March 16 (Sat)—Maurice Chevalier left the Midnight Frolic.

March 17 (Sun)—*New York Times* ad places the Paul Whiteman Orchestra appearing in the stage production of "Whoopee," starring Eddie Cantor, at the New Amsterdam Theatre. Following the show, the Paul Whiteman Orchestra appeared at the ZIEGFELD MIDNIGHT FROLIC, atop the New Amsterdam Theatre, "The Meeting Place Of The World." Featuring 50 Glorified Ziegfeld Girls.

March 19 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:

Canadian Capers (novelty, Rolfe-like arrangement)
Diga Diga Doo (Rhythm Boys vocal in fast, hot tempo. Rank takes release of second chorus, then **Bix** for full second chorus. Trumbauer for spots in the final chorus)
Old-Time Medley (Grofé arrangement):
Gypsy Blues; When Buddha Smiles; Sweet Lady; My Man; Dear Old Southland
Dusky Stevedore (hot arrangement featuring Tram for full second chorus)
Who? (two vocal spots for Fulton-Gaylord-Heatherton, the Whiteman Trio)
Hawaiian Medley:
1, 2, 3, 4; Honolulu Eyes; Aloha Oe
Parade Of The Wooden Soldiers (as recorded on Victor 21304)
I'll Get By (Bing Crosby vocal)
Tango Medley:
Irresistible; La Seduction: Rose Room
Old-Time Medley:

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Carolina In The Morning (bits of Tram and eight bars of **Bix**); **In The Shadows**; **Bambalina**; **California, Here I Come** (hot band arrangement)
I Kiss Your Hand, Madame (first public performance-Crosby vocal)
Hot Lips (Tram spotted early with "Goldie", derby muted, in finale)
Pickin' Cotton (Rolfe-like arrangement)

March 26 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:
Hymn To The Sun (Grofé arrangement, as recorded on Victor 19862)
Nola (Wilbur Hall featured, as recorded on Col 2277-D)
Negro Spiritual Medley (Grofé arrangement):
Swing Low, Sweet Chariot (Crosby vocal); **Nobody Knows The Trouble I've Seen**; **All God's Chillun Got Wings**; **Deep River**
There's A Rainbow Round My Shoulder (Tram and **Bix** in parts of verse. Crosby vocal, **Bix** in first 16 bars of last chorus)
Punch And Judy (Rolfe-like novelty ala **Canadian Capers**)
Blue Hawaii (first time on the air-as recorded on Col 1771-D. Jack Fulton vocal)
Coquette (as recorded on Col 1755-D. Crosby vocal)
Runnin' Wild (hot Friedman clarinet behind band in first chorus; Tram for entire second chorus; band verse; **Bix**, derby-muted, whole third chorus; whole band last chorus with Friedman in release. Ending a bit like **China Boy**)
Till We Meet (Jack Fulton vocal, subbing for Bing)
Everybody Loves You (Rolfe-like arrangement)
Things That Were Made For Love (Crosby vocal, Tram in spots during last chorus)
Medley:
Magnolia (**Bix** 16 bars); **I'm On The Crest Of A Wave**; **I'd Rather Be Blue**; **Anything Your Heart Desires**
Cradle Of Love (first time on the air. Bargy piano solo in place of vocal)
Weary River (Ray Heatherton vocal)
Bo Peep (novelty-type arrangement)

April 1 (Mon)—PW: continued at the New Amsterdam Theater. Bernie Daly replaced Rube Crozier.

April 2 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:
Pompanola (Rolfe-like arrangement)
(title unknown)
French Medley:
Madelon; **On The Boulevard**; **Ca C'est Paris**
Medley: (Probably a Grofé arrangement)

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MOONLIGHT AND ROSES; AMONG MY SOUVENIRS; MY BUDDY; RAMONA
DIGA DIGA DOO
I KISS YOUR HAND, MADAME (Ray Heatherton vocal, subbing for Bing)
SOUTH WIND (Rhythm Boys vocal, featured trumpet and two brief Tram solos)
THE SONG I LOVE (Ray Heatherton vocal, straight arrangement)
VIOLETTA (from "La Traviata")
CHINA BOY (as recorded on Col 1945-D; Friedman, Tram and **Bix** spotted)
IF I HAD YOU (Ponce Sisters vocal, replacing Bing. Tram 16 bars of last chorus)
Medley:
SLEEPY TIME GAL; SOMEBODY STOLE MY GAL (Rank trombone chorus and Friedman clarinet in part of second chorus); MARY LOU (Tram featured); THINGS THAT WERE MADE FOR LOVE (**Bix** whole first chorus)
MY SIN (straight arrangement, with Ray Heatherton vocal)
THAT'S A PLENTY (Tram, Friedman, **Bix** spotted)

April 3 (Wed)—Warren Scholl heard The Whiteman Orchestra at the New Amsterdam Theatre.

April 5 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall (tb); Chester Hazlett, Irving Friedman, Bernie Daly, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 148183	IN SEVENTH HEAVEN (DeSylva-Brown-Henderson-arr. Challis) Vocal: Bing Crosby, Al Rinker, Harry Barris, Jack Fulton Sales: 12,000 (Col 1877-D)
W 148183-1	Rejected
W 148183-2	Rejected
W 148183-3	78 rpm: Col 1877-D (Released: Aug. 2, 1929) LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke LP: Bing Crosby—Jonzo JZ-7 CD: Bing Crosby—Jonzo JZCD-6 CD: Bix Restored BXCD ?
W 148183-4	Second choice. Unissued Soloists: **Bix** (16 + 8).

Same session: Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Bernie Daly, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, John Bowman, Charles Gaylord (vn); Roy Bargy

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(p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (prcu).

W 148184 **Little Pal** (DeSylva-Brown-Henderson-arr. Grofé)
Vocal: Bing Crosby

W 148184-1 Rejected
W 148184-2 Rejected
W 148184-3 Rejected
W 148184-4 Rejected

Four more takes made on April 25, 1929.

April 9 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:

Valencia (straight arrangement)
Jericho (straight arrangement except for Malneck hot violin in fourth chorus)
Medley:
Pretty, Petite And Sweet (Friedman clarinet in bridge); **My Angel** (Heatherton vocal); **Indian Love Call**; **Roses Of Yesterday.**
Let's Do It (as recorded on Col 1701-D, but omit intro. Crosby vocal, Barris and Rinker accompanying)
I Love To Hear You Singing (Grofé arrangement. Jack Fulton vocal)
Waltz Medley:
Down By The Old Mill Stream; **Sweet Adeline**; **In The Shade Of The Old Apple Tree**; **After The Ball**
Futuristic Rhythm (Rhythm Boys vocal. Tram in release for 8 bars of first chorus)
Lover, Come Back To Me (basically as recorded on Col 1731-D, with minor changes)
Hay Straw (Rolfe-like arrangement)
Deep Night (straight, slow, good arrangement. Crosby vocal) **My Melody Man** (Rhythm Boys vocal. No solos, but several sections with hot ensemble work)
Medley:
Allah's Holiday; **Tea For Two**; **Dardanella** (as recorded on Victor 25238, including full-chorus **Bix** solo); **I'm Always Chasing Rainbows**
Honey (straight arrangement-Crosby vocal)
Sugar Is Back In Town (straight arrangement)

April 16 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:

I'm Just Wild About Harry (**Bix** 16 bars in last chorus)
Stars And Stripes Forever
Medley from "Spring Is Here":

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With a Song In My Heart; Why Can't I? (hot trumpet ensemble work, Tram and trumpet prominent, something like trumpet-trombone release in **A Bench In The Park**: Col 2164-D); **Yours Sincerely**

Waltz Medley:

An Old Love Affair; Heart Of Mine; Love, Take My Heart; Softly, As In A Morning Sunrise

Things That Were Made For Love (Vocal by Crosby, Tram on last chorus)

When Day Is Done (as foxtrot, not the concert arrangement) **Hallelujah** (Rhythm Boys vocal, followed by 24 bars of derby-muted **Bix**)

I'll Get By (Crosby vocal)

Tango Medley:

La Seduction; Rose Room; La Rosita

Medley:

Dreaming Of The Day; My Heart Stood Still; Miss Annabelle Lee (Rhythm Boys vocal with eight bars of **Bix**); **I'd Rather Be Blue** (Rank spotted briefly)

Sunrise To Sunset (Heatherton vocal. Two **Bix** eight-bar spots in last chorus)

When Summer Is Gone (Crosby vocal. Foxtrot, but concert-style arrangement)

Where The Shy Little Violets Grow (Tram has 16 bars with **Bix** following for eight bars after release. Crosby vocal)

Sweet Georgia Brown (Crosby vocal)

April 17 (Wed)—New York. Okeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix, Andy Secrest (c); Bill Rank (tb); Irving Friedman (cl/tsx); Frank Trumbauer (C-m/asx); Chester Hazlett (asx); Min Leibrook (bsx); Roy Bargy (p); Matty Malneck (vn); Snoozer Quinn (g); Stan King (d).

W 401809 — **Louise** (Robin-Whiting-arr. Malneck)
Vocal: Smith Ballew
Sales: 3,475 (OK 41231)

W 401809-A — Rejected

W 401809-B — 78 rpm: OK 41231 (Released: May 25, 1929)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

W 401809-C — Rejected
Soloists: **Verse:** Secrest (8); **C3:** Trumbauer (16), Friedman (8), Secrest, lead (8), **Bix**, high-register accents (4).

W 401810 — **Wait Till You See "Ma Cherie"** (Robin-Whiting-arr. Malneck)
Vocal: Smith Ballew
Sales: 3,475 (OK 41231)

World Radio History

W 401810-A Rejected
W 401810-B Rejected
W 401810-C Mastered: OK 41231 (Released: May 25, 1929)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: **Verse**: Malneck & Quinn (16); **C1**: Trumbauer (16 & 8), Rank (8); **C3**: **Bix** (4 + 4), Friedman (8).

W 401811 **Baby Won't You Please Come Home** (Warfield-Williams -arr. Malneck)
Vocal: Frank Trumbauer
Sales: 2,700 (OK 41286)

W 401811-A Rejected
W 401811-B Rejected
W 401811-C 78 rpm: OK 41286 (Released: Sept. 25, 1929)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: **Intro**: Malneck & Quinn (2); **Verse**:
Secrest (16); **Vocal**: **Bix** (opening fill, muted),
Secrest (subsequent fills, muted); **C3**: Trumbauer
(16); **C4**: **Bix** (16); **C5**: Secrest (lead), **Bix** (muted obbligato).

Snoozer Quinn left Paul Whiteman's band. He was home in New Orleans by May 1.

Roy Bargy (I-3/26/67):

In general, the two recordings [OK 41231] are pretty bad, which is understandable. Recording rooms were small and nobody had heard of an echo chamber; hence the tubby sound, like recording in a broom closet.

The last eight bars have out of tune high C's on **Louise**.

Ma Cherie is a nothing song, but the last chorus saves it. The last chorus has Andy on top with the ensemble the first four bars then **Bix**'s ad-lib for the next four bars. Next eight bars, same routine. **Bix** is using a mute, or more likely a plunger, for his jazz bits. [To repeat], this is a "nothing" song and the last chorus is the only thing that saves it.

Roy Bargy said it is **Bix** for **C3** solos, but the nervous flurry of ⅛ notes at the beginning of the second 4-bar solo sounds more typical of Secrest, as does the muted horn. Another flurry of ⅛ notes occurs on the Jean Goldkette Victor recording of **Here Comes The Show Boat** (Dec. 14, 1927), in the 7-bar solo at the beginning of the last chorus, said to have influenced Whiteman in his choice of Secrest as a surrogate **Bix**.

Bill Rank identified the soloists on the final tune: Andy in the verse and the first two bars behind Tram's vocal. The rest is **Bix**. Andy leads the ride-out with **Bix** coming up over him.

April 17 (Wed)—Globe Theatre. Carl Laemmle's Universal Studios movie premier of "Show Boat," starring Laura La Plante (Magnolia); Joseph Schildkraut (Ravenal); Otis Harlan (Capt. Andy); Jules Bledsoe (Joe) and Helen Morgan. Paul Whiteman and His Orchestra played only on opening night.

World Radio History

April 23 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:

March Of The Musketeers (as recorded on Victor 21315. Crosby vocal)

Doin' The New Lowdown (Tram in part of second chorus, Friedman for most of third, with Rank in the release; Tram in release of final chorus)

Medley:

You're The Cream In My Coffee; A Room With A View; Lover, Come Back To Me; Button Up Your Overcoat (Rhythm Boys vocal; Tram in most of opening chorus, with last chorus as recorded on Col 1736-D)

Waltz Medley:

My Hero; Blue Danube; Pink Lady; Merry Widow; Sympathy

Nobody's Fault But Your Own (Crosby vocal)

Every Moon's A Honeymoon (vocal by Fulton, Gaylord and Heatherton)

Doin' The Raccoon (hot arrangement, featuring Tram and Friedman)

Ma Belle (as recorded on Victor 21315. Heatherton vocal)

"Show Boat" Medley:

Ol' Man River (**Bix** on the release of first chorus. Crosby vocal); **Make Believe; Can't Help Lovin' That Man; Why Do I Love You?**

Medley:

Caresses; Say It With Music; April Showers (**Bix** behind Strickfaden's baritone sax for full chorus); **An Orange Grove In California; The Sheik Of Araby**

Sleepy Water (straight, slow arrangement. Fulton vocal)

Building A Nest For Mary (Rhythm Boys vocal. Tram in parts of one chorus)

Don't Hold Everything

April 25 (Thu)—The once-popular Ziegfeld Midnight Frolic had lost its appeal and Flo Ziegfeld closed the doors of the New Amsterdam Theatre on this date. The Paul Whiteman Orchestra played at the home of cartoonist Rube Goldberg. Phyllis Haver and William Seeman were married by New York Mayor Jimmy Walker.

April 25 (Thu)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Bernie Daly, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); Lennie Hayton (cel); George Marsh (prcu).

World Radio History

W 148184 **Little Pal** (DeSylva-Brown-Henderson-arr. Grofé)
Vocal: Bing Crosby
Sales: 12,000 (Col 1877-D)

W 148184-5 Rejected
W 148184-6 Rejected
W 148184-7 Second choice. Unissued
W 148184-8 78 rpm: Col 1877-D (Released: Aug. 2, 1929)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
LP: Jonzo—Bing Crosby JZ-8
CD: Jonzo—Bing Crosby JZCD-6
CD: Bix Restored BXCD ?

Same session: Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Bernie Daly, Irving Friedman, Frank Trumbauer, Charles Strickfaden, Roy Mayer (rds); Kurt Dieterle, Mischa Russell, John Bowman (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 98653 **Song Of India** (Rimsky-Korsakov-arr. Bargy)
Instrumental

W 98653-1 Rejected
W 98653-2 Rejected
W 98653-3 Second choice. Unissued
W 98653-4 78 rpm: Col 50198-D (Released: Unknown)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

April 26 (Fri)—PW: appeared at the Star Casino in New York.

April 30 (Thu)—New York. Okeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix, Andy Secrest (c); Bill Rank (tb); Irving Friedman (cl/tsx); Frank Trumbauer (C-m/asx); Chester Hazlett (asx/o); Min Leibrook (bsx); Lennie Hayton (p); Eddie Lang (g); Stan King (d); Mischa Russell, Kurt Dieterle, Matty Malneck (vn).

W 401840 **No One Can Take Your Place** (Gilbert-Malneck-Signorelli-arr. Malneck)
Vocal: Smith Ballew

W 401840-A Rejected
W 401840-B 78 rpm: ParE R-420 (Released: Unknown)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: Rank (1 & 4), **Verse**: Trumbauer (8), **Bix** (8).

Add Charles Margulis (t); omit Russell, Dieterle, Malneck (vn).

W 401841 **I Like That** (Hayton-Trumbauer-Kohler-arr. Hayton)
Instrumental
Sales: 2,700 (OK 41286)

World Radio History

W 401841-A Rejected
W 401841-B Rejected
W 401841-C 78 rpm: OK 41286 (Released: Sept. 25, 1929)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: **Bix** (8 open); Lennie Hayton (5); **Verse**: Trumbauer (16); **Bix** (16 + 7 in derby); Friedman (8); Rank (5 & 5).

Bill Rank (I-7/27/74):

No One Can Take Your Place is Tram's first experiment in the big band field, by using violins. **Bix** was ill when we did this date.

Frank Trumbauer: (Tram—The Frank Trumbauer Story. Phil Evans and Larry Kiner. Scarecrow Press/1994).

There comes the question of strangulation of men like **Bix** in a great band such as the Whiteman organization. A very unfair and cruel article, and to my knowledge, the only one of its kind, was written by an attorney in England. It appeared in a [December 1940] issue of a magazine called *Swing*. Apparently this man's sole knowledge on the subject came from listening to a few recordings.

I was accused of being responsible for the failure of **Bix Beiderbecke**. It was stated that after six months with Whiteman, **Bix** found himself more and more in the background; that his only chance to express his musical emotions was through his recording with his friend, Frank Trumbauer. But, the story went on, Tram used less and less of **Bix**'s abilities on those OKeh dates.

As if anyone could have caused **Bix**'s failure! **Bix** was consulted about every single record date. We discussed these dates well in advance and **Bix** even helped me make many of our arrangements.

Bix had the complete facilites and financial backing of the Whiteman Band. Months after **Bix** decided, in his own mind, that he was not playing up to standard, we tried, again and again, to get him to record on some of our dates. He did not want to record with prominent names because he felt that he wasn't playing well. That alone shows how intelligent he was. He decided, after April 1929, not to make any more recordings with OKeh Records until he felt that he was returning to his old form.

I honestly feel that **Bix** made constant progress from the time he joined my band in St. Louis in 1925, and on through the Whiteman days until the end of 1928.

It is true that playing with a large orchestra of twenty-five to thirty men has its drawbacks for men like **Bix** and me. However, if Whiteman had permitted the band to jam constantly in order to satisfy a few people who wanted to hear **Bix** and me, his success as a leader would have been jeopardized.

Bix loved Whiteman as much as I did, and was proud of his association with the band.

Even though **Bix** and I went on different paths at the end of 1928, we were still closer than most people thought. Whenever there was trouble, he always found me, and I tried to help in every way possible. And, that was for Whiteman, too! But when **Bix** departed on that voyage that was to take him out of this world, neither Whiteman nor I could have helped him!

April 30 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:

Here Comes The Show Boat
Steamboat
Popular Medley:

World Radio History

A Precious Little Thing Called Love; Love Tales Of Alsace-Lorraine; Glad Rag Doll (some hot solos on first and last tunes)

Irving Berlin Waltz Medley:
Remember; Marie; Where Is The Song Of Songs For Me?; Russian Lullaby (Fulton vocal); **Coquette**

Diga Diga Doo (as on March 19)

Louise (as recorded on Col 1771-D, but quartet vocal with Crosby)

Honey (Crosby vocal)

Oh, Miss Hannah (as recorded on Col 1945-D, with good solos by **Bix** and Tram, plus Crosby vocal)

That's Living (muted trumpet, probably "Goldie", in release of last chorus)

She's My Girl (good arrangement. **Bix** in last chorus, Rank 4, Tram 4, Lennie 4, Orchestra closing)

Meditation From "Thais" (as recorded on Victor 21796)

Liebestraum (as recorded on Col 50198-D)

My Lucky Star (as recorded on Col 1736-D; Heatherton vocal)

Laughing Marionette (first time on the air-as recorded on Col 1862-D)

China Boy (as recorded on Col 1945-D, with hot solos "but different")

May 3 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Bernie Daly, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 148407	**When My Dreams Come True** (Berlin-arr. Bargy) Vocal: Jack Fulton Sales: 13,825 (Col 1822-D)
W 148407-1	Rejected
W 148407-2	Rejected
W 148407-3	Second choice. Unissued
W 148407-4	78 rpm: Col 1822-D (Released: June 7, 1929) LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ? Soloists: Secrest (8); Trumbauer (8).

Same session: Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Roy Mayer, Bernie Daly, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

World Radio History

W 148408 **REACHIN' FOR SOMEONE** (Donaldson-Leslie-arr. Challis)
Vocal: Bing Crosby
Sales: 13,825 (Col 1822-D)

W 148408-1 Rejected
W 148408-2 Rejected
W 148408-3 Rejected
W 148408-4 78 rpm: Col 1822-D (Released: June 7, 1929)
LP: Sunbeam LP, vol 17-Sincerely, Bix Beiderbecke
LP: Jonzo—Bing Crosby JZ-8
CD: Jonzo—Bing Crosby JZCD-6
CD: Bix Restored BXCD ?
Soloists: Trumbauer (16 + 6); **Bix** (8).

Crosby's vocal is ideal for this song—his relaxed phrasing, his jazz-oriented inflections, and the warm timbre of his voice are tantamount to an instrumental improvisation.

Same session: **Bix**, Charles Margulis, Andy Secrest (c/t/c); Bill Rank (tb); Chester Hazlett, Frank Trumbauer, Bernie Daly (asx); Charles Strickfaden (tsx); Irving Friedman (tsx/cl); Kurt Dieterle, Mischa Russell (vn); Roy Bargy (p); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 148409 **CHINA BOY** (Winfree-Boutelje-arr. Hayton)
Instrumental
Sales: 11,000 (Col 1945-D)

W 148409-1 Second choice. Unissued
W 148409-2 Rejected
W 148409-3 Rejected
W 148409-4 78 rpm: Col 1945-D (Released: Oct. 4, 1929)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: Friedman (16 + 6); Trumbauer (16 + 2); Secrest (4); **Bix** (16).

This sounds more like a "head" arrangement than one written by Hayton, however, it shows the Whiteman band playing honest-to-God jazz, with an outstanding clarinet solo by the underrated Friedman, one of Trumbauer's graceful improvisations, and then, near the end, a gem of a solo—16 bars—by the inimitable **Bix**.

May 4 (Sat)—PW: opened at the Pavillon Royal, on the Merrick Road at Valley Stream, Long Island for a limited engagement.

During this month, Bing, Harold Peppie (t), and **Bix** attended "The Little Show" at the Music Box Theatre, starring Fred Allen, Clifton Webb, and Libby Holman. Holman's singing of **MOANIN' LOW**, by Howard Dietz and Ralph Rainger, was the hit of the show.

May 4 (Sat)—New York. Columbia Records.

World Radio History

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Bernie Daly, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 148421 **Oh, Miss Hannah** (Deppen-Hollingsworth-arr. Challis)
Vocal: Bing Crosby
Sales: 11,000 (Col 1945-D)

W 148421-1 Rejected
W 148421-2 Second choice. Unissued
W 148421-3 Rejected
W 148421 4 78 rpm: Col 1945-D (Released: Oct. 4, 1929)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
LP: Jonzo—Bing Crosby JZ-8
CD: Jonzo—Bing Crosby JZCD-6
CD: Bix Restored BXCD ?
Soloists: Trumbauer (16); **Bix** (16).

Of **Bix**'s entry to his solo, Bill Challis once remarked: "It always knocked me out . . . and so simple!" Even in his weakened condition **Bix** was still capable of rising to the occasion. On this occasion, his 16-bar muted solo is eloquent but not ostentatious; memorable music informed with a classic simplicity — another example of jazz at its best.

Bing Crosby (I-11/26/69):

Oh, Miss Hannah was a plaintive thing. It was written by a lady whom Paul knew [Jessie L. Deppen], and he helped get it exploited by recording it. Sort of a spiritual tune. Paul saw something of **Bix** in this tune—some spiritual quality. **Bix** was a very sensitive fellow. **Bix** had a lot of taste, very discriminating guy.

Same session: Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Bernie Daly, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 148422 **Your Mother And Mine** (Goodwin-Edwards-arr. Bargy)
Vocal: Bing Crosby, Al Rinker, Harry Barris

W 148422-1 Rejected
W 148422-2 Rejected
W 148422-3 Rejected
W 148422-4 Rejected

Four more takes made on May 16, 1929.

Same session: Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Irving

World Radio History

Friedman, Bernie Daly, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 148423 **Orange Blossom Time** (Goodwin-Edwards-arr. Grofé)
Vocal: Bing Crosby
Sales: 13,800 (Col 1845-D)

W 148423-1 Rejected
W 148423-2 Rejected
W 148423-3 Second choice. Unissued
W 148423-4 78 rpm: Col 1845-D (Released: June 28, 1929)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
LP: Jonzo—Bing Crosby JZ-8
CD: Jonzo—Bing Crosby JZCD-6
CD: Bix Restored BXCD ?

May 5 (Sun)—*New York Times*: "Whiteman Broadcasts Move To West Coast. On June 11, the Whiteman Orchestra will move across the continent. This will also mark the first time that a broadcast series has been moved from one side of the continent to the other without any interruption in broadcasting."

May 7 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:

Jericho (straight arrangement; Malneck, hot violin in fourth chorus)
Canadian Capers (Rolfe-like arrangement)
Popular Medley:
That's How I Feel About You; (It's) A Precious Little Thing Called Love (**Bix** spotted briefly); **Sleepy Time Gal; Let's Dream**
Waltz Medley:
Ramona; Charmaine; Jeanine; Chiquita
Old-Time Medley:
Alexander's Ragtime Band; King Chanticleer; Everybody's Doin' It
Sunrise To Sunset
Nobody's Fault But Your Own (Crosby vocal)
I Kiss Your Hand, Madame (Heatherton vocal)
Spain (instrumental)
La Veda (instrumental)
French Medley:
Madelon; On The Boulevard; Ca C'est Paris
An Eyeful Of You (**Bix** for eight bars)
Castle In Spain (Crosby vocal)
You Wouldn't Fool Me, Would You? (Crosby vocal)
Valencia (straight arrangement, stretched out an extra chorus or two to fill out the time remaining on the program)

Ray Heatherton's last show after which he left the band.

World Radio History

May 14 (Tue)—The Old Gold Broadcast from Station WABC, New York, on the CBS coast-to-coast network. Ted Husing, announcer.

The Program:

FUTURISTIC RHYTHM (Rhythm Boys vocal, and Tram for release of first chorus)
RUNNIN' WILD
Negro Spirituals Medley (Grofé arrangement):
SWING LOW, SWEET CHARIOT (Crosby vocal); **ALL GOD'S CHILLUN GOT WINGS; DEEP RIVER**
Hawaiian Waltz Medley:
BLUE HAWAII; ALOHA OE; HONOLULU EYES
THERE'S A RAINBOW ROUND MY SHOULDER
SITTIN' AND WHITTLIN' (song by Hoagy Carmichael. Eight bars of Rank in release of first chorus, muted **Bix** in release of last. Vocal by Rinker, singing like a lazy farmer)
MA CHERIE (Rolfe-like arrangement featured Mario Perry on accordion and George Marsh on xylophone)
THE ONE THAT I LOVE, LOVES ME (**Bix** for 24 bars of first 32-bar chorus; orchestra for verse and second chorus; Crosby for third, and Tram spotted in finale)
WEARY RIVER (Fulton vocal)
Tango Medley: (titles missed)
I'M LOOKING FOR SOMEONE TO LOVE (straight instrumental)
HALLELUJAH (Rhythm Boys vocal, followed by **Bix** for 24 bars, derby-muted)
AVALON TOWN (Fulton vocal)
IN THE LAND OF MAKE BELIEVE (Instrumental)
OH BABY, HAVE A HEART (hot arrangement, with bits of **Bix** and Rank, plus Crosby vocal. Hot scored passages toward the end in style of **OH, YOU HAVE NO IDEA**, as recorded on Col 1491-D)
GOOD MORNING, EVENING AND NIGHT (straight arrangement, with vocal by Bing and quartet)

May 15 (Wed)—New York. Columbia Records.

MASON-DIXON ORCHESTRA
(Frank Trumbauer Orchestra)

Bix did not appear on this or any subsequent Trumbauer recording session.

W 148537 **WHAT A DAY!** (Woods-arr. Hayton)
Col 1861-D

W 148538 **ALABAMY SNOW** (Rose-David-arr. possibly Hayton)
Col 1861-D

This is the first Trumbauer recording session without **Bix**, and the first recording for Columbia Records as a result of the May 19, 1928 contract.

May 16 (Thu)—New York. Columbia Records.

World Radio History

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Bill Rank, Wilbur Hall, Jack Fulton (tb); Chester Hazlett, Irving Friedman, Bernie Daly, Roy Mayer, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, John Bowman, Charles Gaylord (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 148422 **YOUR MOTHER AND MINE** (Goodwin-Edwards-arr. Bargy)
Vocal: Bing Crosby, Harry Barris, Al Rinker
Sales: 13,800 (Col 1845-D)

W 148422-5 Rejected
W 148422-6 Rejected
W 148422-7 Second choice. Unissued
W 148422-8 78 rpm: Col 1845-D (Released: June 28, 1929)
LP: Sunbeam LP, Vol 19-Sincerely, Bix Beiderbecke
LP: Jonzo—Bing Crosby JZ-8
CD: Jonzo—Bing Crosby JZCD-6
CD: Bix Restored BXCD ?

Same session:

Bix did not appear on the other selections from this session:

W 148544 **S'POSIN'** (Denniker-Razaf-arr. Bargy)
Col 1862-D

W 148545 **LAUGHING MARIONETTE** (unknown-arr. Bargy)
Col 1862-D

May 18 (Sat)—PW: closed at the Pavillon Royal.

May 19 (Sun)—PW: appeared at the Friars Frolic at the Metropolitan Opera House, New York. Joe Venuti and Eddie Lang joined the band. Otto Landau (vn) replaced Matty Malneck, who became ill and went home to Denver.

Roy Bargy (8/21/65):

When Joe Venuti joined the band, he about drove us crazy. Joe's uncle was a mythical Paul Bunyan-like character invented by Joe, who could apparently do anything better than anybody else. For instance when Babe Ruth hit 60 home runs, we could expect Joe to say that his "uncle" hit 80 that year, one of them at least 800 feet. Joe probably had a real uncle but nobody ever met this super man.

Charles Margulis (I-3/27/66):

When Venuti and Lang joined the band, we had to initiate them into our private club: The Ancient and Honorable Order of Fleas. We had a dinner at our hangout, a chop house on 48th Street and Seventh Avenue.

Venuti and I got into a "bird" blowing contest. [The right thumb is doubled over the index finger forming an imperfect circle. The "bird" sound is made by blowing into that circle.] Much to Joe's surprise, the guys in the band voted me the winner!

Otto Landau (10/9/62):

World Radio History

I had known and worked with Paul on different occasions such as the famous concert [Feb. 12, 1924] at Aeolian Hall (**Rhapsody In Blue**). I figured he would be needing more violins for the picture [The King Of Jazz] and I went to a rehearsal (at Steinway Hall) and asked Kurt what he thought of the idea? He thought and then said, "Let's ask him." Paul wanted to know how I would get to California and I told I would tag along and pay my own fare. He said, "We'll talk about it later".

But as luck would have it, in talking to the boys, I heard that Matty Malneck was not feeling well and was leaving to go to Denver for awhile and would join the band later. So back again (the same day) I went to Paul and when he heard about Malneck leaving—he asked me when I could join the band. That was it.

May 21 (Tue)—New York. Okeh Records.

FRANK TRUMBAUER AND HIS ORCHESTRA

Bix did not appear on this session.

W 401952 **Nobody But You** (Goodwin-Edwards)
OK 41252

W 401953 **I've Got A Feelin' For You** (Trent-Ahlert)
OK 41252

May 21 (Tue)— Paul Whiteman's Orchestra's regular broadcast for Old Gold at WABC. Following Ted Husing's opening introduction, Paul Whiteman addressed the CBS radio network audience about the band's forthcoming trip to California.

The Program:

Medley:
California, Here I Come; I Love You, California

Medley from "Spring Is Here":
With a Song In My Heart; Why Can't I?; Yours Sincerely

Waltz Medley:
I'm Sorry, Dear; Evangeline; Where Are You Tonight?

Canoodle Oodle Along (**Bix** intro, Tram for most of second chorus, with muted trumpets in release; Rhythm Boys vocal, and hot trumpet release in last chorus. Ending like intro)

Oh! Miss Hannah (as recorded on Col 1945-D)

Laughing Marionette (as recorded on Col 1862-D)

I've Got A Feeling I'm Falling (Crosby vocal, backed by Rhythm Boys. **Bix** in spots, plus Tram for 16 bars final chorus)

Orange Blossom Time (as recorded on Col 1845-D)

Nobody's Sweetheart (as recorded on Col 2098-D, but solo by **Bix** in opening chorus)

Mean To Me (Fulton vocal on second chorus, Tram eight bars in last chorus)

Old-Time Medley:
I Never Knew; I Can't Give You Anything But Love; Tea For Two; Lady Of The Evening; Margie

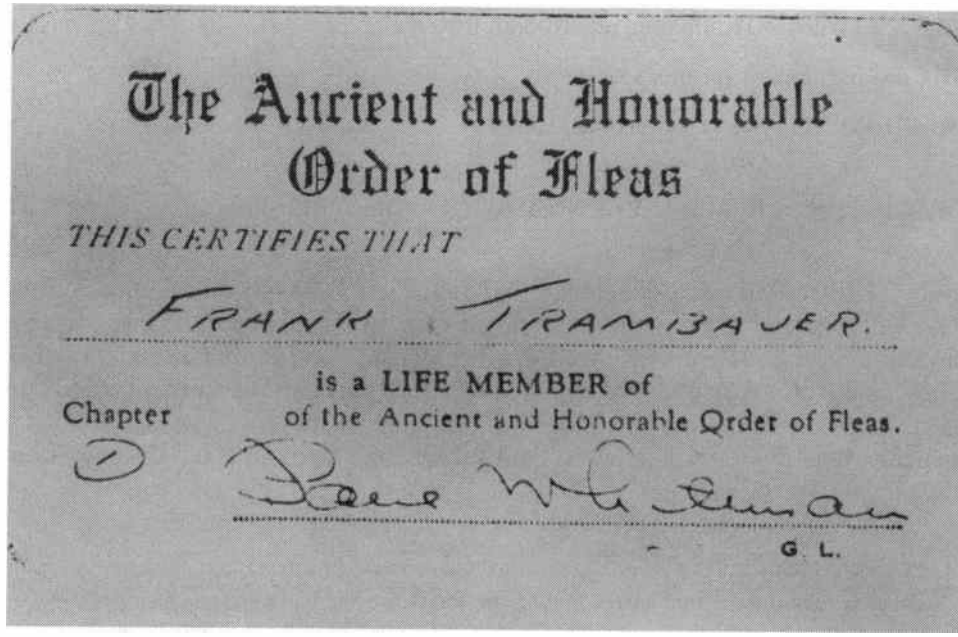
Building A Nest For Mary

I Love To Hear You Singing

S'posin' (as on Col 1862-D. Crosby vocal)

Stars And Stripes Forever

World Radio History



The Ancient and Honorable
Order of Fleas

THIS CERTIFIES THAT

FRANK TRAMBAUER.

is a LIFE MEMBER of
Chapter of the Ancient and Honorable Order of Fleas.

1

G. L.

Frank Trumbauer's membership card into the Ancient and Honorable Order of Fleas, the Paul Whiteman Organization. (Courtesy the Trumbauer family).

(L-R) Tommy Rockwell, Eddie Lang, Mike Pingitore, Frank Trumbauer, and Joe Venuti. Photo was taken in 1929. (Courtesy the Trumbauer family).

World Radio History

May 22 (Wed)—Trumbauer record date for Okeh.

Bix did not appear on this session.

W 401961 **SHIVERY STOMP** (Ellis)
OK 41268

W 401962 **REACHIN' FOR SOMEONE** (Donaldson-Leslie)
OK 41268

May 24 (Fri)—The Paul Whiteman Orchestra left Pennsylvania Station, on the Old Gold Special Train with nine railroad cars, twenty-four musicians, vocalists and arrangers, and Paul's own staff of electricians. Also Jimmy Gillespie, Fred C. Hass, and E. G. Weymouth of the P. Lorillard Company. The musicians remember best that the club car was placed in the center of the train, so that no matter which end of the train they found themselves, they were an equal distance from the bar.

Charles Margulis (I-3/27/66):

We decided to form a "bird band", so four of us dressed in our bathrobes and marched down to the station, blowing the loudest birds possible, as a send off to the train and the musicians. The meaning of the phrase is "we don't care."

I was on first; Venuti had the bass part; Roy Mayer did the piccolo obbligato; and Min did the after beats. What a sound!

First stop, Philadelphia. PW: appeared at the Metropolitan Opera House.

May 25 (Sat)—The Old Gold Broadcast from Syria Mosque, Pittsburgh, on Station WJAS and the CBS coast-to-coast network. Ted Husing, announcer.

Pittsburgh Press: "Hundreds who have heard Paul Whiteman's weekly concert over the Columbia Broadcasting System will throng Syria Mosque tonight to see as well as hear America's most noted jazz orchestra, which is in Pittsburgh for a one night stand en route to the Pacific coast."

The Program:

DIGA DIGA DOO
STARS AND STRIPES FOREVER
Tango Medley (Grofé arrangement):
LA SEDUCTION; ROSE ROOM; LA ROSITA
HONEY (Fulton vocal)
NOLA (as recorded on Col 2277-D, with Roy Bargy, piano, and Wilbur Hall, trombone)
I KISS YOUR HAND, MADAME (Crosby vocal)
Waltz Medley (William Grant Still arrangement):
DOWN BY THE OLD MILL STREAM; SWEET ADELINE; IN THE SHADE OF THE OLD APPLE TREE; AFTER THE BALL
"Show Boat" Selections (featuring Bing and the Rhythm Boys):
OL' MAN RIVER; MAKE BELIEVE; CAN'T HELP LOVIN' THAT MAN; WHY DO I LOVE YOU?; OL' MAN RIVER
SUNRISE TO SUNSET (Crosby vocal)
HALLELUJAH (Rhythm Boys vocal)

World Radio History

Mean To Me (Crosby vocal)
Rhapsody In Blue (Bargy, piano solo)

May 26 (Sun)—The Paul Whiteman Orchestra in Cleveland at Station WHK studio (10:00 a.m.). In Toledo for an appearance at the Armory (2:00 p.m.). At 8:30 p.m., played a concert at the Olympia in Detroit. *Detroit Free Press* (page 1, col. 6-7): "Paul Whiteman and his nationally famous 'Old Gold Band' will entertain a crowd of 17,000 Free Press readers at a special concert at Olympia, Grand River and McGraw avenues, at 9 o'clock tonight. . . . Although the concert will start promptly at 9 o'clock, WGHP broadcasting will not begin until 9:30."

The Program:

Concerto In F (Gershwin), featured Roy Bargy (p)
Nadine featured Chester Hazlett (sx)
Tschaikowskiana featured special arrangment by Herman Hand of Tschaikowsky melodies
Old Golds sung by the Paul Whiteman Rhythm Boys
Waltz Medley arranged by William Grant Still:
Down By The Old Mill Stream; Sweet Adeline; In The Shade Of The Old Apple Tree; After The Ball
"Show Boat" (Jerome Kern) selections, featured Bing Crosby assisted by the Rhythm Boys: **Old Man River; Make Believe; Can't Help Lovin' That Man; Why Do I Love You?; Old Man River**
Sunrise To Sunset featured Bing Crosby
Hallelujah featured the Rhythm Boys
Mean To Me featured Bing Crosby
Rhapsody In Blue Roy Bargy (p, with orch.)

May 27 (Mon)—Paul Whiteman Orchestra played at Pennsylvania Station in Fort Wayne, Indiana, during a heavy rain. The *Fort Wayne Journal-Gazette* (May 28) reported: ". . . The regular program was cut short, but the seven numbers played were well worth waiting for. . . . The seven selections played included: **Rhapsody In Blue** (only the introduction); **Diga Diga Doo** (featuring The Rhythm Boys); **Stars And Stripes Forever**; a langorous tango medley arranged by Ferde Grofé using three separate Spanish songs; **I Kiss Your Hand, Madame** (featuring Bing Crosby); . . . A lively jazz number featuring the violinists, trumpet players, accordion and trombones closed the program."

The newspaper also reported: "Upon arrival in Hollywood, June 6, the Universal production of the 'King of Jazz' would portray Paul's life from the time he was discovered in a Barbary Coast Cafe in San Francisco to his present successes in concerts in the Ziegfeld show 'Whoopee.' The film is to star Ruth Etting."

May 28 (Tue)—The Paul Whiteman Orchestra at the Auditorium Theater, Chicago, under the auspices of American Legion Men's Post No. 38, for the benefit of Disabled War Veterans, concert at 8:30 p.m. Old Gold broadcast, WBBM studios, on the CBS coast-to-coast network. Tickets at popular prices of 75 cents to $3.00.

The Program:

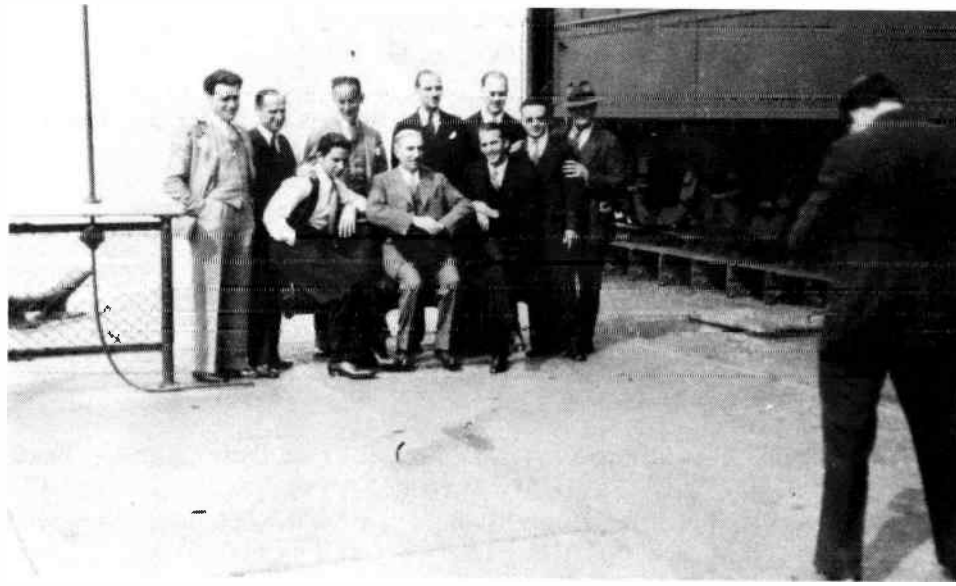
Diga Diga Doo (regular routine)
Canadian Capers (Rolfe-like arrangement)

World Radio History

Whiteman musicians roughing it up en route to California on the Old Gold Special Train. (L-R) (Back row) Mike Trafficante, Roy Bargy, Charles Margulis. (Front Row) George Marsh, Mischa Russell, Mario Perry, Roy Mayer, Joe Venuti, Eddie Lang. (Courtesy Mike Peters).

Whiteman musicians while en route to California. (L-R) Paul Whiteman, Mario Perry, Charlie Margulis, Kurt Dieterle, John Bowman. Roy Mayer on top. (Courtesy the Trumbauer family).

World Radio History



Whiteman musicians en route to California. (L-R) (Standing) George Marsh, Mike Trafficante, John Bowman, unknown, Min Leibrook, Wilbur Hall, Boyce Cullen. (Seated) Lennie Hayton, Fred Hass, Charles Gaylord. (Courtesy the Whiteman Collection at Williams College).

*Whiteman Orchestra en route to California. (L-R) Paul Whiteman, Chester Hazlett, Kurt Dieterle, Wilbur Hall (with guitar), Mischa Russell, **Bix**, Jack Fulton, Lennie Hayton (with moustache), John Bowman, unknown, Boyce Cullen (with hat), George Marsh, Fred Hass (on end). (Back Row) Roy Bargy, Charlie Margulis, Roy Mayer (above them) Bill Rank, Irving Friedman. (Back Row-right) Mario Perry, Harry Goldfield. (Courtesy Irving Friedman).*

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French Medley:
Madelon; On The Boulevard; Ca C'est Paris
My Dear Waltz Medley:
A Smile, A Kiss (Fulton vocal); **(When You Come To The End Of) A Perfect Day; My Dear**
Hallelujah
Till We Meet (Crosby vocal)
O Ya Ya (as recorded on Victor 21304)
Pickin' Cotton (Rolfe-like arrangement)
"Lady Fingers" Medley:
You're Perfect; Ga Ga; You Give Me Something To Live For (Crosby vocal)
Popular Medley:
Doin' The Raccoon (Tram 24 bars); **I Faw Down And Go Boom** (Rhythm Boys vocal); **My Mother's Eyes** (Tram eight bars); **I'll Never Ask For More** (**Bix** full chorus, plus eight bars trumpet section in final chorus)
Red Hair And Freckles (Rhythm Boys vocal; Rank eight bars)
My Sin (straight arrangement; Crosby vocal)
Sugar Is Back In Town (straight)
China Boy (arrangement altered slightly, with Friedman spotted throughout whole first chorus)

May 29 (Wed)—The Paul Whiteman Orchestra at Springfield, Illinois, State Armory. *Springfield Journal* (May 29):

The Program:
Diga Diga Doo (featured The Rhythm Boys)
Stars And Stripes Forever
Tango Medley
Honey (Fulton)
Nola (Bargy and Hall)
I Kiss Your Hand, Madame (Bing Crosby)
Old Golds (Rhythm Boys)
Waltz Medley
"Show Boat" Medley (Rhythm Boys)
Sunrise To Sunset (Bing Crosby)
Hallelujah (Rhythm Boys)
Mean To Me (Bing Crosby)
Rhapsody In Blue (Bargy, and orchestra, with Hall, Hazlett and Goldfield featured)

Jack Teegen (11/15/65):

Bix was with Paul Whiteman and they'd be broadcasting from the local armory. **Bix** invited me to come and visit him. I went aboard the private train, when it pulled up to the armory, found **Bix**, just as he was getting dressed. I had about a 10 minute visit with him (all the time allowed, due to the tight schedule).

May 30 (Thu)—PW: The Indianapolis 500.

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Roy Bargy (1/12/63):

We were at Indianapolis for the 500 mile race and were towed round the track before the start of the race. Then we were parked on the infield near the first turn, where we watched the race, and brother, was it hot!

May 31 (Fri)—Paul Whiteman Orchestra played St. Louis. Washington University Field House. Broadcast from station KMOX. Details unavailable.

Vernon Brown (5/28/57):

Bix had gotten into a messy brawl that laid him up for quite a time. He rejoined Whiteman and the band came to St. Louis to play at Washington University.

That is the last time I saw **Bix** alive. He looked very bad and according to the people around him, **Bix** never completely recovered from the incident that caused his injuries.

Ruth Shaffner (8/16/66):

I went to see **Bix** at the Mayfield Hotel. He had called me, and I remember there were several musicians in his room when I arrived. He looked bad but said he was not indulging. I didn't go to the Washington University Field House but afterwards, we went to the train together. He knew just where to get on, and I remember it was a long train. There weren't any other musicians present. After a while they arrived, I guess we were just early? Then we said our good-byes.

Ruth Shaffner (6/14/66):

You asked if I could add anything to May 29, 1929. All I can say is I saw him, he said he had been sick, but wasn't indulging. He wasn't the same **Bix** that he used to be. I was surprised at the way he looked. As I recall, he was weak or looked like he was.

Ruth Shaffner (6/26/73):

Bix had a slight limp. He might have had a cane, but I didn't see one.

June 1 (Sat)—Kansas City, Missouri. Three-hour concert from the Convention Hall, 7-10 p.m. KMBC radio broadcast. Details unavailable.

June 2 (Sun)—Omaha. Concert at the City Auditorium. *Omaha Bee News* (June 2, sect. B, page 6): "The concert will be varied and interesting. It will include the famous **Rhapsody In Blue**, a medley of Tschaikowsky melodies, arranged by Mr. Whiteman personally and called **Tschaikowskiana**; Gershwin's **Concerto In F** . . . Soloists will be Bing Crosby, Jack Fulton, Paul Whiteman's Rhythm Boys, Roy Bargy, and Chester Hazlett." KOIL radio broadcast.

Paul Whiteman Orchestra left immediately for Lincoln, Nebraska, and gave a 6:30 p.m. concert at Burlington Station. *Lincoln Star* (June 3): "Due to chill rain and lowering skies the program was given inside. Seven loud speakers carried the music to the crowd outside... program included **Stars And Stripes Forever, Diga, Diga, Doo**, tango medley, **Honey, Hallelujah, I Kiss Your Hand, Madame** and **China Boy**." The band then departed for Denver.

Esten Spurrier and Len Esterdahl were with a band, currently rehearsing in Lincoln, for a forthcoming job in Estes Park, Colorado.

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Esten Spurrier (3/31/73):

Due to heavy rains and flooding, we received word it would be impossible for Whiteman to keep the Lincoln date and it was to be cancelled. Then a change of plans and the train would come through. Later we talked with **Bix** and he explained they had proceeded at a snail's pace. The water was over and covering the tracks. Men walked in front of the engine testing every step of the way to the end of their section.

We were at the depot and the train was coming into the station. No conductor in view—no brakeman—nobody—EXCEPT down about 4 or 5 cars some guy had opened the door, raised the step cover and was standing like he owned the train. As the train came nearer, I recognized **Bix**. We all stood on the platform, ga-ga, greeting, thrilled to death to see each other.

We went into his Pullman Car and all of a sudden **Bix** asked, "**Hey, any of you guys smoke Old Golds?**" He reached into his baggage rack and uncovered about a dozen cartons of Old Golds and passed them out. He explained that in the club car, there were thousands of cartons of Old Golds and all you had to do was ask for them. **Bix** said he couldn't stand Old Golds! He always felt a little ashamed to ask for his own brand [Camels], he, therefore, had devised his own gracious technique. He would belly up to the counter with enthusiasm—ask for a carton of Old Golds—then start to turn and walk away—but turn and as an afterthought say, "**Oh, I believe I'll have a pack of**" ..whatever his brand was.

Lennie Esterdahl (1/11/68):

Esten Spurrier and I not only saw **Bix** but after the concert we spent about 45 minutes with him and Min Leibrook on the train in their pullman car visiting and having a couple of blasts. **Bix** was using a cane but not depending on it.

June 3 (Mon)—The Paul Whiteman Orchestra arrived in Denver at 8:30 a.m. Roy Bargy, Kurt Dieterle, and others skipped lunch at Placer Inn, in Idaho Springs, and a tour of the city, for a round of golf. The boys rejoined the other band members for dinner at Paul's parents' (Mr. and Mrs. Wiberforce J. Whiteman) family farm. *Rocky Mountain News* (Denver): "Mrs. Whiteman had prepared a huge feast of fried chicken, baked hams, biscuits, and all the country trimmings for Paul's homecoming." Matty Malneck rejoined and Otto Landau continued with the band.

June 4 (Tue)—The Paul Whiteman Orchestra still in Denver. *Rocky Mountain News* (Denver-June 4): "They rehearsed from 11 a.m. -2 p.m. at Shirley-Savoy Hotel. Then offered a free concert at Municipal Auditorium from 3-4:30 p.m." Concluding, from 6-7 on radio station KLZ, their weekly Old Gold Broadcast on the coast-to-coast network.

The Program:

Pompanola
Jericho (Venuti in hot violin spot)
Popular Medley:
I've Got A Feeling I'm Falling (one chorus only); **To Be In Love** (Fulton vocal); **Please Let Me Dream; In The Land Of Make Believe**
Waltz Medley:
My Hero; Blue Danube; Pink Lady; Merry Widow; Cecille
By The Waters Of The Minnetonka (as recorded on Victor 21796)
I'll Get By (Crosby vocal)
Nola (as on Col 2277-D; Hall featured)
If I Had You (Crosby vocal)

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Whiteman Orchestra on the road to Pike's Peak, Denver. ***Bix*** *sixth from left with a hat on, standing behind John Bowman (with a blanket) and Harry Goldfield. (Courtesy John McNicholas and identification by John McNicholas).*

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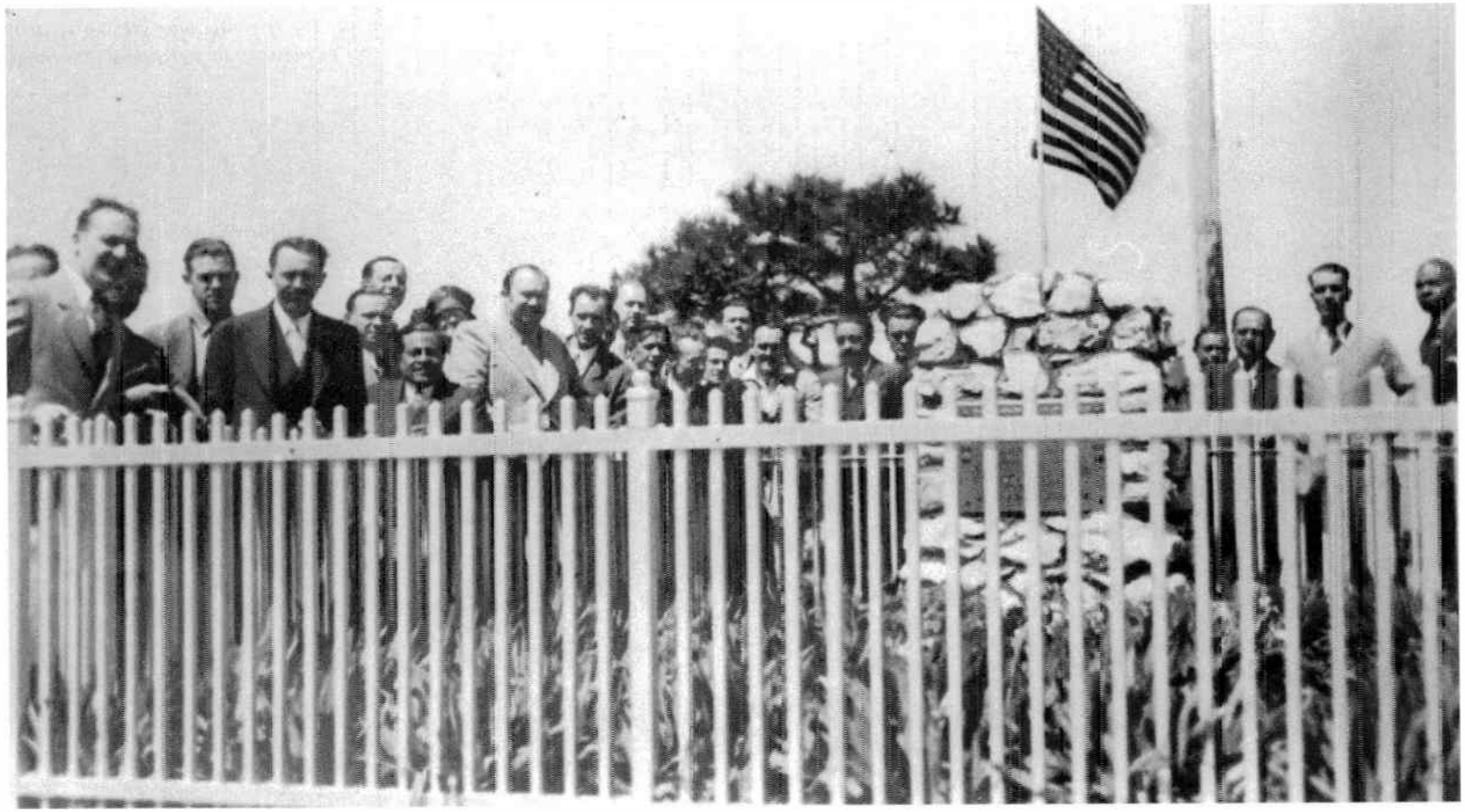

*Whiteman Orchestra at the grave of Buffalo Bill. (L-R) (Far left) 2 hidden unknowns, Jack Fulton, **Bix**, Mike Pingitore (against the fence), Paul Whiteman, Frank Trumbauer, Min Leibrook, Irving Friedman. The rest are unidentifiable. William Grant Still on the far right. (Courtesy Thomas S. Pletcher).*

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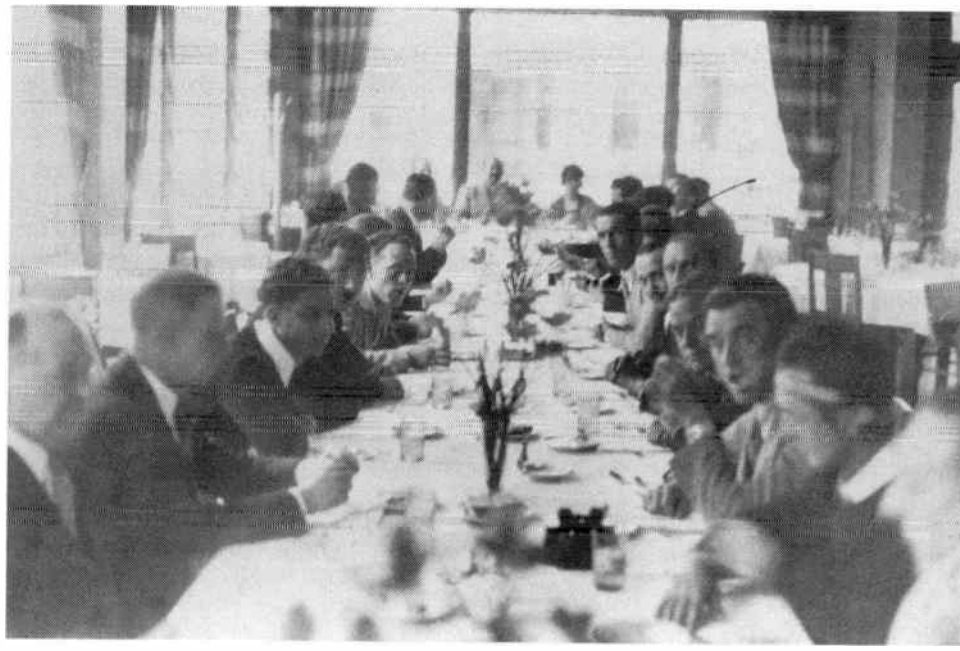
Whiteman Orchestra at the Whiteman Ranch near Denver. (L-R) (Back Row next to column) Andy Secrest, John Bowman. (Standing) Irving Friedman, unknown, Bing Crosby, Jack Fulton, Eddie Lang, Roy Mayer, Harry Goldfield, Charles Margulis, Mike Trafficante, next 6 unknown, William Grant Still. (Seated) Chester Hazlett, Wilbur Hall, George Marsh, Ted Husing, Al Rinker, Joe Venuti, Mischa Russell, Bill Rank, Bernie Daly, Mario Perry, Matty Malneck, unknown above Mario and Matty. (Courtesy Jeanne Bargy and Tom DeLong).



Whiteman family breakfast, Denver. Paul Whiteman, at the head of the table, between his father and mother. (L-R) (Left) third one up Eddie Lang, Charles Margulis. (Right) Boyce Cullen blurred, Wilbur Hall, George Marsh, Joe Venuti, Mike Trafficante, ***Bix****. Others unidentifiable. (Courtesy Irving Friedman).*

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Popular Medley:
Titles missed, but Tram and **Bix** respectively, featured on second and third selection
Popular Medley:
A Precious Little Thing Called Love; Love Tales Of Alsace-Lorraine; Glad Rag Doll (**Bix**-Tram chase chorus)
Sweet Georgia Brown (Tram solos in first chorus, **Bix** solos into derby for second)
Lover, Come Back To Me (as recorded on Col 1731-D, with Fulton vocal)
Runnin' Wild (Hayton arrangement; Tram and **Bix** full chorus each, **Bix** solos into a derby)
Punch And Judy (novelty)

The band left for Salt Lake City at 8:30 p.m.

June 5-13 (Wed-Thu)—It is unknown when **Bix** learned of Don Murray's death (June 2) in Hollywood. According to the death certificate, the cause of death was "Fracture of skull from a fall while under influence of alcoholic liquor. Accidental."

Bill Rank (8/9/65):

While we were en route, I got off the train at one of the stations to get a newspaper and saw the obituary. I told **Bix**. **Bix** just stared off into space, as if remembering his departed friend.

It's possible that **Bix** could have been remembering the prophecy made by a gypsy at Northwestern University in 1922 that he and Don had laughed at!

June 5 (Wed)—PW: Salt Lake City for a concert at Granada Theater. *Desert News* (June 1): "Paul Whiteman and His Orchestra will play at the Granada Theatre on June 5. It will be a free concert by invitation only due to limited seating capacity in the theatre."

June 6 (Thu)—Paul Whiteman's train arrived at the Santa Fe Station, in Los Angeles, at 3 p.m. The band was greeted by Universal Studios' Carl Laemmle. *Los Angeles Times*: "Mr. Whiteman expressed his pleasure at seeing the city. It was here in 1918-1919, he recalled, that he first seriously attracted the attention of dancers to the Alexandria Hotel cafe, where his orchestra of nine played. Of his original staff, Ferde Grofé, arranger, and Michael Pingitore, banjoist, alone remain with him." After a brief stop, the band boarded the train for an engagement in San Francisco.

June 7 (Fri)—PW: opened at the Pantages Theater in San Francisco.

June 8 (Sat)—PW: continued at the Pantages. *San Francisco Chronicle* (June 8, col. 5, page 9): "Program includes **Hallelujah; Lover, Come Back To Me and Rhapsody In Blue**."

June 10 (Mon)—**Bix** sent a postcard to his dad.

Just crossed desert in shöne Cal. hope to see you later. trip marvelous. I feel the same. Love to Mom Burnie Cork [Corky/Cork was Burnie's son, Charles' nickname.] **& Mary & yourself—Bix**

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Bix misspelled the German word for "beautiful": "schön."

June 11 (Tue)—The Old Gold Broadcast on the CBS network, from Station KYA at 5-6 p.m., PST. Ted Husing, announcer.

The Program:

O Ya Ya (as recorded on Victor 21304)
Here Comes The Show Boat
"The Little Show" Medley:
I've Made A Habit Of You; Moanin' Low (Crosby sings verse and chorus, then modulation and full chorus by Venuti); **Or What Have You?**
Waltz Medley:
Please Let Me Dream; A Smile, A Kiss; Heart Of Mine; Old Fashioned Love Affair; Please Let Me Dream
Red Hair And Freckles (Rhythm Boys vocal)
Louise (as recorded on Col 1771-D, but Crosby sings verse alone, and is joined by Rhythm Boys on chorus)
Ploddin' Along (four-sax hot release in first chorus, then verse sung by Al Rinker with chorus backed by Lennie Hayton on celeste. Eight bars muted cornet in final chorus, followed by hot saxophones in release)
Tiger Rag (different arrangement from the recording on Col 2277. Rank in opening chorus, **Bix** [derby] then Trumbauer and saxes as on Col 2277-D)
When My Dreams Come True (as recorded on Col 1822-D. Lang alone, rather than the full orchesta, accompanies Fulton vocal.)
Canoodle Oodle Along (**Bix** intro, then Tram for most of second chorus with muted trumpets in the release. Rhythm Boys vocal, and Secrest for bridge of final chorus. Ending as intro)
Nobody's Fault But Your Own (Crosby vocal)
S'posin' (as recorded on Col 1862-D. Crosby vocal)
I Want To Meander In The Meadow (Grofé arrangement, with Fulton vocal)
There's A Rainbow Round My Shoulder (Tram and **Bix** spotted. Crosby vocal)
To Be In Love (full chorus of Venuti)
An Eyeful Of You (instrumental with a bit of **Bix** in last chorus)
Sweet Georgia Brown (**Bix** and Tram spotted)

Warren Scholl (7/25/62):

I see I listened to all the programs up to this point, on an old battery set with earphones. We splurged and bought a "new" electric set with speakers mounted on separate tables which I used on subsequent programs.

June 12 (Wed)—PW: played for the Optimist Club Luncheon at the Bellevue Hotel in San Francisco.

June 13 (Thu)—PW: ended the Pantages Theater engagement.

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Paul Whiteman sitting on the observation car of the Old Gold Special Train upon it's arrival in Los Angeles. (Courtesy Otto Landau).

Another view of Paul Whiteman sitting on the observation car of the Old Gold Special Train in Los Angeles. (Courtesy Otto Landau).

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Paul Whiteman and Otto Landau standing at the railroad station in Los Angeles. (Courtesy Otto Landau).

Paul Whiteman and Otto Landau at the Los Angeles Railroad Station. (Courtesy Otto Landau).

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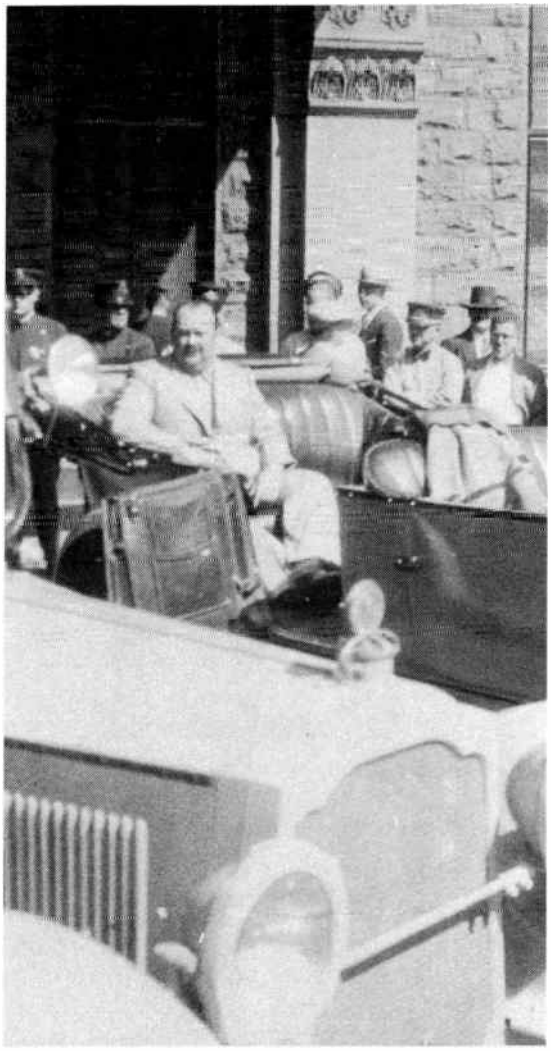

Paul Whiteman seated (left) and standing (right) in an automobile hired to parade the Paul Whiteman chestra from the Los Angeles railroad station to the Pantages Theatre. (Courtesy Otto Landau).

June 14 (Fri)—The Paul Whiteman Orchestra had the day off.

June 15 (Sat)—PW: arrived in Los Angeles at 9:30 a.m. Alexander Pantages hosted the welcome. The band paraded in automobiles, to the L. A. Pantages Theater, where they were met by Mayor Creyer and presented the keys to the city. Whiteman's Orchestra then appeared at the Pantages Theatre for a week.

June 16 (Sun)—Universal Studios named Paul Fejos as director of "The King of Jazz". Universal Studios is rumored to have paid George Gershwin $50,000 for the use of his **RHAPSODY IN BLUE** in the film. *Los Angeles Times* asked Paul for comments on George Gershwin: "Gershwin? A fine boy," Paul Whiteman declared warmly. "A little in the clouds, perhaps, feet not too solid on earth. Trying

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a little too hard, it may be, to out-Stravinsky Stravinsky and out-Ravel Ravel." He shrugged. "That is youth."

Fritz Putzier (I-9/16/64):

I believe it was the second night the band was at the Pantages that I caught up with **Bix** between shows. We went out into the alley to talk, but **Bix** didn't look too well to me. **Bix** showed a terrible pallor and he displayed a nervous chain-smoking habit. He assured me the trip is just what he needed. A chance at a vacation filled with sunshine to bring the color back to his cheeks. I agreed **Bix** would do well with the climate and wished him well.

June 17 (Mon)—PW: Orchestra played the Majestic Theatre, and a Chamber of Commerce benefit dinner.

Al Rinker (I-8/1/61):

One of the first to greet the band was my sister, Mildred Bailey. She had not been singing for some time, and was settled into being a housewife and hating every minute of it. She had a great interest in the band and wanted me to introduce her to each and every musician. She even attended a couple of the radio broadcasts. To her, the Whiteman Orchestra was more than a thrill, it was like a breathe of fresh air had come into her life.

June 18 (Tue)—The Old Gold Broadcast on the CBS network, from Station KMTR, Los Angeles, at 5-6 p.m., PST. (An electrical storm in Kansas interrupted the broadcast to Warren Scholl.)

The Program:

JERICHO
FEELING THE WAY I DO (Rhythm Boys vocal. Tram 16 bars in final chorus with **Bix** in the release)
"Music in May" Medley: (titles missed)
POMPANOLA
"Student Prince" Medley: (titles missed)
OH, MISS HANNAH (as recorded on Col 1945-D. **Bix** and Tram spotted)
YOU'RE MY SILVER LINING OF LOVE (Fulton vocal, and brief **Bix** spot in final chorus)
(next five titles missed, though one was probably "**EL CHOCLO**," a tango)
REACHIN' FOR SOMEONE (as recorded on Col 1822-D)
OH BABY, HAVE A HEART (Crosby vocal, **Bix** briefly in the verse)
THINGS THAT WERE MADE FOR LOVE
CHINA BOY (as recorded on Col 1945-D)
(The storm over Kansas knocked out the rest of the program.)

Bing Crosby is certain the day after the first broadcast, Universal Studios hosted the musicians on their lot. He remembers the band was taken to the studios by a fleet of taxicabs, and given a tour of the stages.

For years rumors have circulated that transcriptions (or air checks) were made of these OLD GOLD radio programs. An extensive search was made, years ago, with the cooperation of the P. Lorillard Tobacco Company, C.B.S. radio, and any

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other possible connection. To date, the Old Gold air checks have proved as elusive as the pot of gold at the end of the rainbow.

A. J. LaFranco, director of operations for the Don Lee Mutual Broadcasting System, did an extensive search and reported (6/28/56):

We do not have any transcriptions. I do not believe any are in circulation.

R. W. Murray, Engineer in Charge of Radio Operations for Don Lee Broadcasting System stated (10/24/57):

The 1929 series of broadcasts originated in Studio #A, the largest studio in the Don Lee building at 7th and Bixel Streets. Our station was not equipped with recording facilities at the time of these broadcasts and I doubt whether CBS was at this early date. The show itself was fed live to KMTR and the CBS net East from 6-7 p.m. The sponsor was "Old Gold" and they sent out their own producer and sound engineer from New York. The producer was Mr. Burt McMurtrie and the engineer was Mr. Louis Sumner Brookwalter. The sound engineer set up his own technical equipment for the broadcast. They did not use our technical facilities since this orchestra was blended or mixed in a completely different method than was standard practice at this time. Incidentally, a lot of set ups [the way they arranged the sections of Paul's orchestra] years later were basically the same as used by Mr. Whiteman's mixer.

Louis I. Teicher, CBS Radio, New York (3/9/1960):

I am sorry to advise you that there are no file copies available here of the 1929 broadcasts. We do not record programs off the air unless it be for a specific purpose. No such aircheck copies are available.

June 22 (Sat)—PW: ended Pantages Theater engagement. *Los Angeles Times*: "Paul Whiteman, conducting his one and only symphonic orchestra, is proving one of the greatest entertainment attractions ever offered at the Pantages."

June 25 (Tue)—The Old Gold Broadcast on the CBS network, from Station KMTR. Harry Von Zell replaced Ted Husing as announcer.

The Program:

Valencia (as recorded on Victor 20007)
March Of The Musketeers (about as recorded on Victor 21315)
Deep Night
Futuristic Rhythm (Rhythm Boys vocal, plus eight bars of Tram in release of first chorus)
Waltz Medley:
Song Of Songs; Love, Here Is My Heart; Love Everlasting
Wedding Of The Painted Doll
I've Made A Habit Of You
Doin' The Raccoon (Tram and Friedman featured)
Broken Idol (straight arrangement by Grofé)
Tango Medley:
Pavo Real Girl; Violetta (from "La Traviata")
Hallelujah (**Bix** muted, featured as on May 14)
Nobody But You (Crosby vocal, hot trumpet ensemble in verse, **Bix** derby-muted for 16 bars in last chorus, plus Rank on release)
You're My Silver Lining Of Love

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Building A Nest For Mary (Rhythm Boys vocal; some bits of Trumbauer)
What A Day (essentially same arrangement as Trumbauer's "Mason-Dixon Orchestra" on Col 1861-D.)
Don't Hold Everything (Rolfe-type novelty)

June 28 (Fri)—Paul reported to Universal Studios.

Kurt Dieterle (I-3/27/64):

Paul had arranged with a local Ford agency [the Tommy Thompson Agency] to purchase new Fords for all the musicians. We each selected our own model, not to exceed $900 in total price. The cost would be taken from our pay checks. The Paul Whiteman caricature was painted on the covering of the spare tire on each car. [A home movie, taken that day by Bob Cook, exists showing the automobiles as parked at the Universal lot with the musicians milling around.]

The band was escorted to a newly built clubhouse, called "The Whiteman Lodge", constructured in the manner of a mountain lodge. It was built on the studio lot. It consisted of a large room with a complete library, a hugh fireplace, bar and kitchen, with a dressing table and locker for each member of the band.

Everything was in place with one notable exception: Universal had not agreed on a script. Aside from the weekly radio broadcast and rehearsals, the musicians were at liberty, except for the engagement of the Rhythm Boys at the Montmarte Cafe. Mike Pingitore, accompanied by Mario Perry on piano and accordion, gave a special concert at the Birkel Music Company (on South Broadway) demonstrating the new Super-Paramount Banjo.

Lodgings were acquired and **Bix** shared a house with Boyce Cullen, high in the Laurel Canyons.

Andy Secrest (I-3/27/64):

I remember driving the narrow road to visit the two, and suffered an accident when an approaching car forced me to back up. I was unable to navigate the road and tumbled down the side of a hill. The car landed upside down but I was not injured.

Bill Rank (8/9/65):

I remember where some of the fellows lived, but not all. Jack Fulton had a house in the Hollywood Hills, and so did Roy Bargy. I believe Mischa Russell lived with Kurt on Fairfax Avenue, and Boyce and **Bix** had a cottage in the Hills. Frank Trumbauer had a bungalow in a court on Highland Avenue, and so did I, in the same court. Andy Secrest had an apartment in Hollywood. Min Leibrook had a little house off Highland Avenue.

Roy Bargy (3/8/65):

Joe Venuti stayed at the Manx Hotel. Joe caught a fox up in the canyon and brought it to the studio on a leash. He organized a foot race between the fox and somebody's dog, and when he let the fox off the leash, Reynard Vomit (Joe's name for him) took off never to be seen again.

Wilbur Hall (9/4/61):

I lived on Franklyn Street. While we had Ford touring cars, and I bought one, I also had a LaSalle.

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Bing Crosby shared a bungalow on Hillside Avenue with Al Rinker, Harry Barris, and Eddie Lang.

During the 1960s, annual Paul Whiteman reunion parties were held at Ferde Grofé's house, the last Sunday in March, the closest Sunday to Ferde's birthday (March 27). Grofé's home was open to all former Whiteman musicians and at these reunions, Phil Evans gathered many recollections from the memories of Roy Bargy, Andy Secrest, Mischa Russell, Irving Friedman, Wilbur Hall, Kurt Dieterle, Charlie Strickfaden, and others. From this primary source come the following glimpses of the musicians as they waited for filming to begin:

Universal Studios did not have a script prepared for the band, but they had access to the studio lot. Joe Venuti went about the studio sets disturbing the film making by blowing "birds" or "razzberries" during filming. Venuti would cross his thumb over his index finger, forming an imperfect circle, and blow into the middle of the hole that it produced. Many directors complained, understandably, and the musicians were barred from the studio.

At first, the band did only the weekly Old Gold programs, and showed up weekly to pick up their Universal Studios paychecks. The September 1929 issue of *Photoplay* stated that the musicians were paid a total of $4,500 each week for eight weeks.

After they were banned from the studio lot, Universal had messengers deliver the checks to the musician's homes. This was "really great," quoting Charlie Strickfaden, "to be paid to just sit around."

Bing, Kurt, and Mischa, joined the Lakeside Country Club. Rinker, Bargy, and Hazlett also became involved in golf and joined a club near Universal Studios. Tram, Wilbur, and Rank became interested in flying and took lessons. The rest of the musicians just loafed. Unfortunately, **Bix** and Boyce spent all their time at the house, apparently doing little else, quite possibly whiling away the idle hours by consorting with John Barleycorn. There was a story that **Bix**'s mother visited him at this time, but none of the former Whiteman musicians could remember seeing her there.

Al Rinker (I-8/1/61):

Many of the Hollywood elite invited Paul to their parties. Paul always took along some of the musicians to entertain at their festivities. One party was hosted by the Wilty's, and Margaret Livingston (whom Paul later married) was there. Whiteman brought along the Rhythm Boys, Roy Bargy, Joe Venuti and Eddie Lang.

Joe and Eddie were playing a gypsy song and the song ended on a high note in a minor key. When the ending came, Joe didn't end it with his violin, but blew a giant "razzberry" (in perfect tune). The crowd was stunned, then realized it was all a joke and started laughing long and hard.

July 2 (Tue)—The Old Gold Broadcast, on the CBS network, from Station KMTR. Harry Von Zell, announcer.

The Program:

Hitting The Ceiling
Wildflower

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Wartime Medley (probably a Grofé arrangement):
OVER THERE; YOU'RE A GRAND OLD FLAG; HINKY DINKY PARLEY VOO; IT'S A LONG WAY TO TIPPERARY
Waltz Medley: (three titles unknown)
MY SIN (straight, with Crosby vocal)
CIGARETTE (concert-type arrangement)
A special feature:
Rhythm Boys singing **NUMBER THREE**, tied in with the Old Gold commercial. It was later published
PARADE OF THE WOODEN SOLDIERS (as recorded on Victor 21304)
YOU WERE MEANT FOR ME (Crosby vocal)
MAKIN' WHOOPEE (essentially as Col 1683-D, but **Bix** on eight-bar solo near the end)
I'M BRINGING A RED, RED ROSE (as recorded on Col 1683-D, but Bargy piano solo in place of vocal)
LADY OF THE MORNING (Jack Fulton vocal)
KEWPIE (novelty number)
DARDANELLA (as recorded on Victor 25238, complete with **Bix** solo)
HONEY (Crosby vocal)
LITTLE COAT OF TAN
I'M JUST WILD ABOUT HARRY (**Bix** spotted as on April 16)
PICKIN' COTTON (Rolfe-like whirlwind arrangement)

Jack Fulton's last singing appearance until Sept. 10th.

July 3 (Wed)—Paul Whiteman's Rhythm Boys opened at the Montmartre Club. *Los Angeles Examiner:* "A trio of young gentlemen in blue flannel coats and tan flannel trousers, sing warm and gibberish songs to the flapping of the lids of miniature pianos." (One of the Rhythm Boys' pianos is in the Whiteman Collection at Williams College.) *Los Angeles Times*: "Direct From Ziegfeld's Roof . . . and . . . Danny O'Shea, master of ceremonies."

July 4 (Thu)—Bill Rank wasn't sure whether the party was a belated celebration of Richard Barthelmess's birthday, (May 9), or a Fourth of July celebration.

Bill Rank (6/19/61):

The Barthelmess party was given at his home in the back yard. I opened the gate to let Hoagy in and before you knew it, Hoagy was dancing with all the starlets there.

Hoagy Carmichael (I-10/12/73):

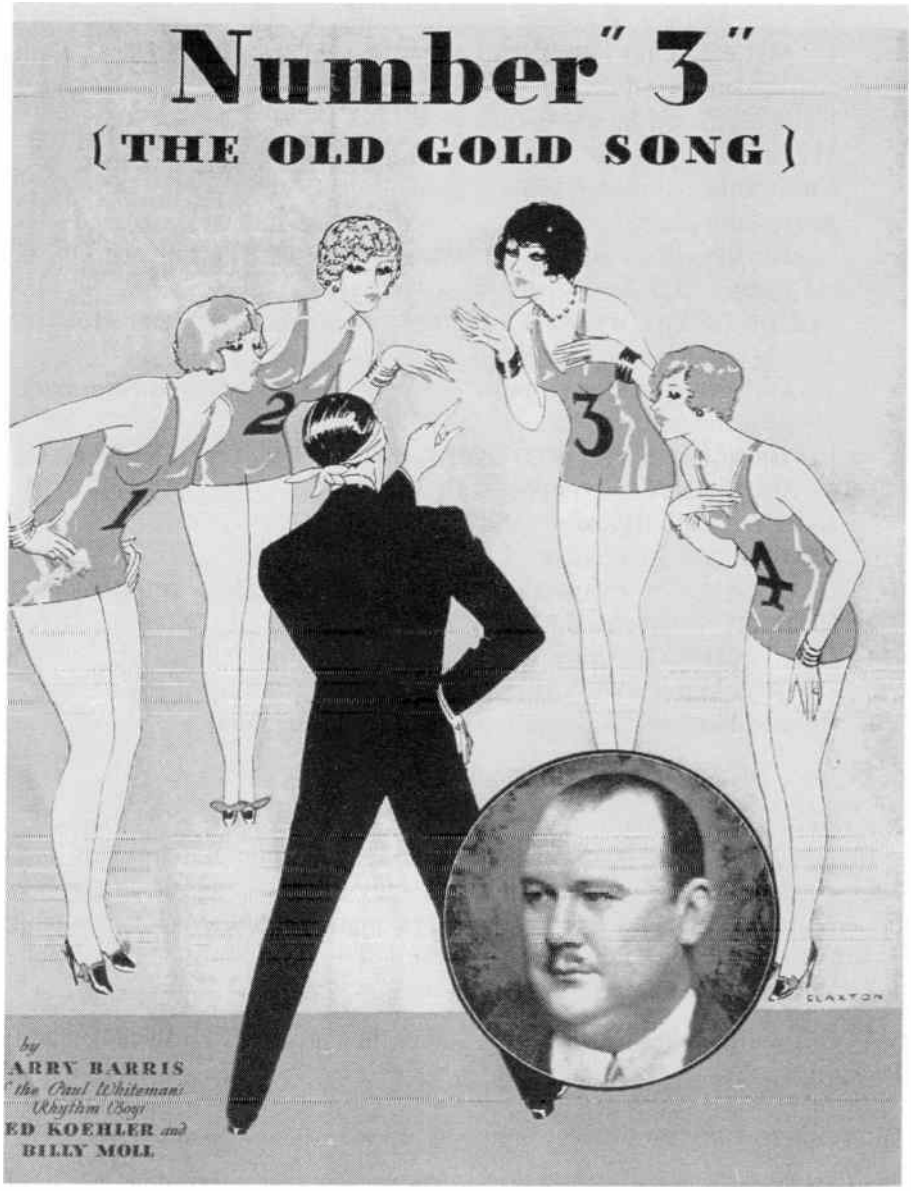
I remember the Richard Barthelmess party when Bill Rank let me in. We had a good time.

They built a stage in Barthelmess's back yard for the Whiteman Orchestra to use. Paul opened with **RHAPSODY IN BLUE**, played several numbers, and in honor of Barthelmess's just completed film, "Weary River," they played the title song.

Bix was right that night. Boy, was he right! You know how you sometimes say you wish the whole world was here to hear or witness such and such. This was the case. I wanted the whole world to hear **Bix** this night.

July 9 (Tue)—The Old Gold Broadcast, on the CBS network, from Station KMTR. Harry Von Zell, announcer.

World Radio History



Sheet music cover of NUMBER 3. *(Courtesy Stan Hester).*

The Program:

- I'M REFERRIN' TO HER 'N' ME (Rhythm Boys vocal)
- LIZA (Venuti & Lang featured for full chorus)
- YOU, JUST YOU (straight arrangement)
- SINGIN' IN THE RAIN (good Grofé arrangement)
- SONG OF SIBERIA (verse and opening chorus sung by Bing Crosby)
- DRIGO'S SERENADE (waltz instrumental)

World Radio History

Number Three (hot arrangement written for and played by the band for Old Gold cigarettes, based on current commercial slogan. **Bix**, muted, in spots and good hot ensembles by the brass)
Laughing Marionette (as recorded on Col 1862-D)
Ma Belle (as on Victor 21315, but quartet vocal)
O Ya Ya (as on Victor 21304)
Pagan Love Song (vocal by Whiteman Trio)
I Want To Meander In The Meadow (Bargy piano solo replaced vocal)
Out Where The Moonbeams Are Born (Crosby vocal, with **Bix** for eight bars in last chorus)
Sun Is At My Window (instrumental)
Canoodle Oodle Along (quartet vocal)
Carolina In The Morning (mostly hot brass)
Baby, Where Can You Be? (**Bix** in release of first chorus, Crosby sings second verse and chorus; last chorus hot arrangement with **Bix** spotted and Tram doing 8 bars in the release)
Runnin' Wild (usual arrangement, **Bix** soloing into a derby)

July 15 (Mon)—While the Paul Whiteman Orchestra was footloose and fancy-free, Frank Trumbauer applied for transfer membership in the Los Angeles Musicians Local #47 and was issued card #586. Roy Bargy described this as, "Typical Tram, with his 'orderly mind', ready in case any jobs become available at the motion picture company." All members of the Paul Whiteman Orchestra were accepted as transfer members, including Eddie Lang under his real name of Salvatore Massaro, except for a couple who had retained their initial membership in the Local. That is, all but **Bix**! **Bix** never applied for transfer membership, even though his room mate, Boyce Hobart Cullen, did.

July 16 (Tue)—The Old Gold Broadcast, on the CBS network, from Station KMTR. Harry Von Zell, announcer.

The Program:

It Goes Like This (undistinguished instrumental)
Back In Your Own Backyard (quartet vocal chorus, plus bits of **Bix**)
Medley:
Where Were You?; Right Out Of Heaven; Yours Sincerely
Waltz Medley:
Evangeline; Where Are You Tonight? (quartet vocal); **Marie**
"Hollywood Revue" Medley:
Your Mother And Mine (chorus as recorded on Col 1845-D); **Singin' In The Rain** (quartet vocals, with solo verse by Al Rinker); **Orange Blossom Time** (Rinker and quartet on final chorus)
"The Little Show" Medley:
I've Made A Habit Of You (Venuti chorus); **Or What Have You?**
I'm Just A Vagabond Lover (Crosby vocal)
Sweetheart's Holiday (quartet vocal. Trumbauer 16 bars in final chorus)
Miss You (16 bars hot saxophone ensemble in last chorus)

World Radio History

Finding The Long Way Home (Venuti most of second chorus, with 8 bars of **Bix** in release. **Bix** and Tram together for eight bars in final chorus)
Things That Were Made For Love
Sing A Little Love Song (quartet vocal)
When We Get Together In The Moonlight (quartet vocal)
Down Among The Sugar Cane (instrumental featuring Trumbauer for entire chorus)
To Be In Love (Venuti chorus)
I Want To Meander In The Meadow (instrumental)
Kewpie (novelty)

July 17 (Wed)—The Rhythm Boys were still appearing at the Montmartre Cafe. Professor Moore and His Orchestra were added. *Los Angeles Times*: "Having scored one of the most impressive triumphs in cafe annals, Paul Whiteman's Rhythm Boys will continue their summer engagement at the Montmartre."

When not rehearsing and playing on the weekly radio shows, the band attended many parties. Roy Bargy (1/12/63):

I remember the party at Marion Davies' beach house and it was a dandy. All the big stars of the day were there, Pickford, Fairbanks, Barthelmess, and of course William Randoph Hearst, who picked up the check. The band arrived by bus and were admitted only through the side entrance. Whiteman was allowed to use the front door, of course. This sort of treatment hacked the guys plenty as we were pretty spoiled by a lot of attention in other quarters. We were put in a room off the swimming pool until time to play and I recall Joe Venuti offered to jump in the pool with his tuxedo on for a buck a piece from the boys (he didn't). He also called the chef on the house phone and said, "Send down thirty steaks!". The chef sent a waiter instead, so, no steaks.

Wilbur Hall (8/4/61):

That party had all the movie stars, such as Charlie Chaplin.

Some of the boys in the band had a bit too much to drink, but they had a great time.

There was also a party given by Jascha Heifetz in his home in Beverly Hills. We all met his wife, Florence Vidor. Jascha and Joe Venuti had great admiration for one another.

Another party in Santa Monica was at Don Clark's home. He had a studio away from the house, where he had an organ installed and all kinds of instruments housed there.

July 23 (Tue)—The Old Gold Broadcast, on the CBS network, from Station KMTR. Harry Von Zell, announcer.

The Program:

Breakaway (in the style of B. A. Rolfe)
What A Day
The One That I Love, Loves Me
I'll Always Be In Love With You (waltz, quartet vocal)
If You Believe In Me ("Miserable," says Scholl)
I'd Do Anything For You ("Miserable")
Here We Are ("Even worse")
(next two titles unknown)
Some Sweet Day (vocal by trio, Trumbauer eight bars in final chorus)
Give Your Little Baby Lots Of Lovin'(Crosby vocal, and Trumbauer release in last chorus)

World Radio History

Just Another Day Wasted Away (Venuti chorus)
It Don't Mean A Thing Without You (instrumental)
My Blue Heaven (Crosby and trio sing third chorus)
Someday You'll Realize You're Wrong (Trumbauer chorus with **Bix**, 8 bars in the release)
In The Garden Of Tomorrow (Fulton vocal)
Love Me Or Leave Me (Crosby vocal, Trumbauer and **Bix** spotted)
Glad Rag Doll (**Bix**-Tram chase chorus for 24 bars)

The Whiteman band's July 23 Old Gold Broadcast reveals the corrupting influence of B. A. Rolfe. Rolfe's Lucky Strike radio program featured breakneck tempos, sledge-hammer rhythm and dubious orchestral effects—probably reflecting his adolescent years in his father's skating-rink band. Inferior music, but his Lucky Strike sponsors were convinced it sold cigarettes by the carload, and Old Gold went along, with unfortunate results for the quality of Whiteman's music.

July 29 (Mon)—The Rhythm Boys headliners at Orpheum Theater for one week. Also continued Montmartre Cafe engagement.

There were other parties, too. Roy Bargy (1/12/63):

> Mrs. Wilty was a good friend of Margaret Livingston's and gave many parties. Paul's romance with Margaret started there and he always brought an entertaining group from the band: The Rhythm Boys, Venuti and Lang, Jack Fulton and myself. I did not attend the party at Jascha Heifitz's house but was at the Dick Barthlemess party, but I don't recall the dates. Hoagy probably got in the back door if he says so.

July 30 (Tue)—The Old Gold Broadcast, on the CBS network, from Station KMTR. Harry Von Zell, announcer.

The Program:

Hitting The Ceiling (instrumental)
Ca C'est Paris
Broadway Melody (Crosby vocal)
Your Mother And Mine (as recorded on Col 1845-D)
That's Living (eight bars of **Bix** in last chorus)
My Dear (waltz. Crosby vocal)
My Lucky Star (as recorded on Col 1736-D, but no vocal. Tram spotted briefly)
Hindustan (Rhythm Boys vocal)
Punch And Judy (Rolfe-like arrangement)
Dusky Stevedore (trio vocal; **Bix** and Tram spotted)
Sugar Is Back In Town (straight arrangement)
Dream Memory (straight instrumental)
S'posin' (as recorded on Col 1862-D, but tempo slower)
Happy Because I'm In Love
(title missed; hot instrumental with **Bix** for 24 bars, plus Tram and Rank 16 bars duet in third chorus)
Nobody's Fault But Your Own (Crosby vocal)
Every Moon's A Honeymoon (vocal by trio)
Do What You Do (Venuti & Lang spotted for full chorus)

World Radio History

July 31 (Wed)—*Los Angeles Times*: "Carl Laemmle, in charge at Universal Studios, forbade Paul Whiteman and his band to play for nothing at the Equity Benefit performances Saturday (Aug. 3) at Edgewater Beach. Mr. Whiteman's band is composed of union musicians.

Whiteman, who expressed himself as enthusiastic for Equity's local passive strike (as any embattled union actor), protested."

Mr. Laemmle prevailed when he informed Paul that it would be a breach of his contract with Universal Studios to permit his musicians to perform.

July 31 (Wed)—A car, driven by Joe Venuti, collided with an automobile driven by two vacationing school teachers from Illinois. Joe Venuti's bowing arm was broken, and his passenger, Mario Perry, was critically injured. Bill Rank remembered that they were taken to a hospital in Oxnard.

Wilbur Hall (12/13/60):

I passed a filling station on [highway] #101, a little way up from Santa Monica. Joe Venuti and Mario Perry were getting gas. They waved at me. I had only gone a few miles when they passed me.

Soon, as I was going around a curve I saw the accident. I first saw the face of Paul on the tire cover of their car, and then I saw Joe and Mario. Lying there! I parked my car off the road and helped get Joe in a car and got in with him. We were taken to a hospital in Oxnard. I don't remember who drove. I sat with Joe all the way. He was talking about his arm. It was broken. I told him it would be all right in a little while.

They got Perry into the hospital, and there was nothing else we could do. We continued on to Santa Barbara and did the show.

We were a sad bunch of guys when Mario Perry died a couple of days later.

Aug. 1 (Thu)—*Los Angeles Examiner*: "Two members of Paul Whiteman's Orchestra were injured, one of them seriously, when the automobile in which they were en route to Santa Barbara collided yesterday afternoon with a car containing two women tourists from Springfield, Ill. The accident happened on the Roosevelt Highway near Sycamore Canyon."

Wilbur Hall (3/27/64):

Mario Perry later died in the hospital. Mike Pingitore had to telephone Perry's parents with the sad news. Mike Pingitore spoke Italian, Mario's family did not speak English.

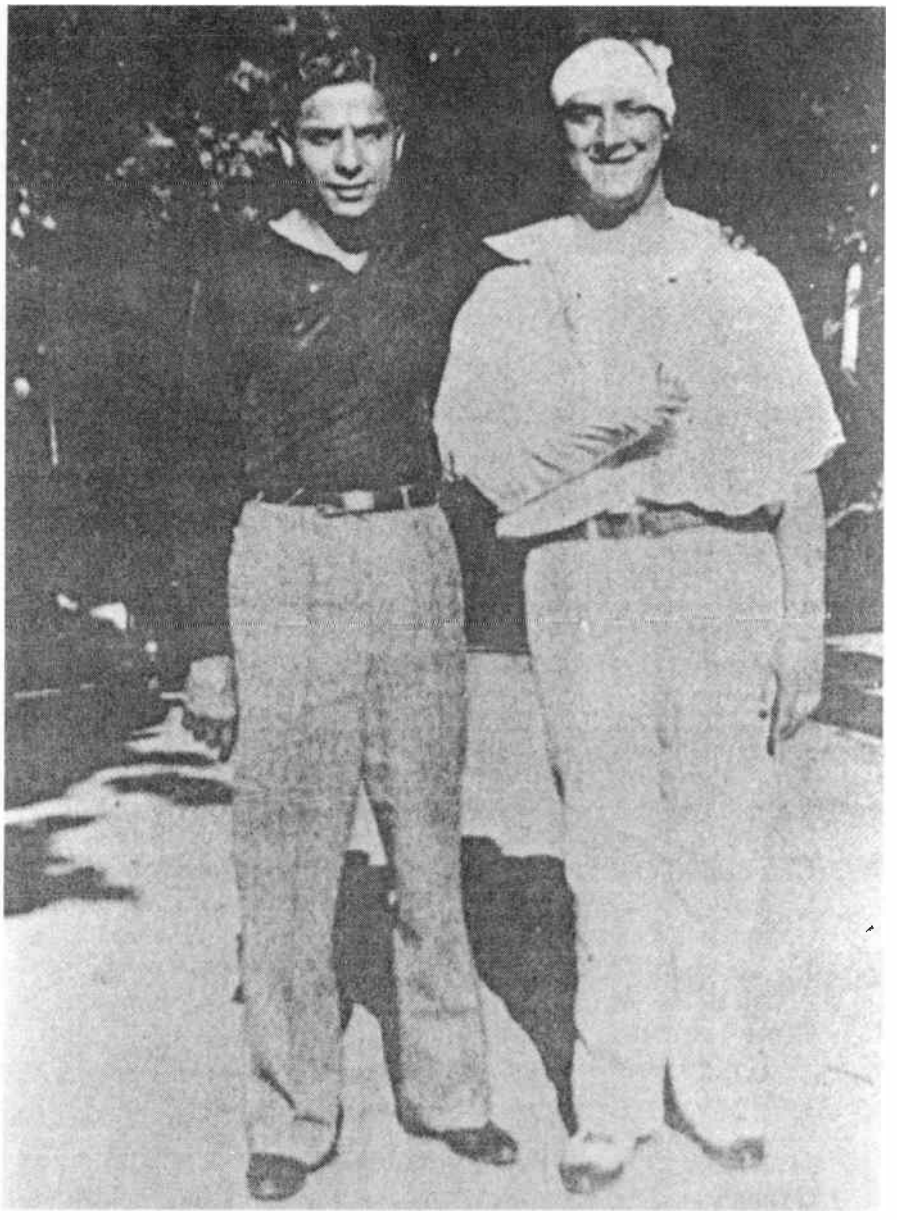
Aug. 3 (Sat)—Al Rinker's sister, Mildred Bailey, threw a party for Paul Whiteman and several members of the orchestra including **Bix**, Tram, Venuti, Lang, Bargy, Hayton, Hazlett, and Friedman. She sang **What Can I Say Dear, After I Say I'm Sorry?**. Paul Whiteman decided to sign her to perform with his band after hearing her.

Roy Bargy (1/12/63):

I remember the party well and it was deliberately arranged to get Paul and Mildred together. These two and Burt McMurtrie became great pals and there were many parties at one house or the other, always a real ball.

Bing Crosby (I-11/26/69):

World Radio History



Eddie Lang and Joe Venuti, just after Venuti's automobile accident. (Courtesy Kitty Lang Good).

Paul was not hiring any more musicians, but Al Rinker lured him to a party given by Mildred Bailey, Al's sister. The whole thing was planned to get her into the band. Paul didn't realize it at the time, but he was a goner when he walked into that house. She sang, of course, and Paul gave a listen. When she finished, Mildred said, "Okay, 'Pops,' that one was for you."

Poor Paul had a new nickname and a new singer.

Al Rinker (I-8/1/61):

Mildred made her own home beer in the bathtub. Some of the brewing was pretty powerful and she had many bottles that exploded. She invited the whole band over to her house, and

World Radio History

since it involved home brew, the guys were all happy to accept the invitation. Yes, the main reason was to have Paul hear Mildred sing with the hope that he would hire her.

Paul and Mildred were in the kitchen talking and Bing came up to me and suggested we get Mildred to the piano. I grabbed her hand and led her into the living room. Lennie was playing and I asked if I could take over? Mildred started to sing, **WHAT CAN I SAY DEAR, AFTER I SAY I'M SORRY?** Joe Venuti went into the kitchen and told Paul to come in and listen to her. He did, and leaned against the piano. When she finished, Paul asked, "How soon can you join my band?"

Hoagy Carmichael (9/24/62):

I saw Mildred Bailey many times and taught her **ROCKIN' CHAIR**, which she used as a theme song.

Aug. 4 (Sun)—The Rhythm Boys ended at the Orpheum Theatre.

Aug. 5 (Mon)—Paul Whiteman signed Mildred Bailey to a contract.

Bill Rank (6/19/61):

Mildred Bailey threw a party to celebrate the contract. Another one was given at the house Paul was living in and Mildred was there. Mildred came dressed in black-silk pajamas and split the pants down the front. She was heavy you know, and she was really in a spot until they rounded up a needle and thread and made the necessary repairs.

Aug. 6 (Tue)—The Old Gold Broadcast, on the CBS network, from Station KMTR. Harry Von Zell, announcer.

The Program:

I'D DO ANYTHING FOR YOU

HEIGH-HO, EVERYBODY, HEIGH-HO (entire orchestra in opening and closing choruses. Second chorus straigt sax [Strickfaden] and xylophone [Marsh]. **Bix** for 24 bars, derby muted, in third chorus, with release by Rank)

PAGAN LOVE SONG (vocal by trio)

WAKE UP, CHILLUN, WAKE UP (Tram 16 bars and spots of **Bix** in the verse). Vocal Trio. ("Nice, typical Whiteman-style for the period," says Scholl)

BEAUTIFUL OHIO (waltz)

MY MADONNA (Crosby vocal)

GARDEN IN THE RAIN (vocal by trio, with Bing doing Rhythm Boys style in release)

AIN'T MISBEHAVIN' (Rolfe-like arrangement, with accordion solo by unknown musician)

WALKING WITH SUSIE (up-tempo; Bing vocal in fourth chorus and Malneck hot accompaniment to melody in another)

MOANIN' LOW (Mildred Bailey's debut with the Whiteman Orchestra. After intro and full band verse, Trumbauer for 24 bars; then Bailey for verse and second chorus, transition, brass-led ensemble for 16 bars, last chorus with **Bix** blowing the release. Roy Bargy arrangement)

IF YOU BELIEVE IN ME

LITTLE PAL (as recorded on Col 1877-D. Crosby vocal)

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The Paul Whiteman band at a Hollywood party. (L-R) (Back Row) unknown, Bill Rank, Roy Bargy, Mildred Bailey, Frank Trumbauer, Al Rinker, (directly in front of Al) Wilbur Hall, unknown, Mike Trafficante (with stein), Mike Pingitore. (Front Row) Mischa Russell, Charlie Strickfaden, Joe Venuti (with arm in sling), Kurt Dieterle, George Marsh, (directly in back of George) Irving Friedman, then Eddie Lang, next 3 unknown, Chet Hazlett (far right). The women are unknown. (Courtesy Mike Peters).

"Mary" Medley:
MARY MAKE BELIEVE; MARY LOU; BUILDING A NEST FOR MARY (Crosby vocal)
YOU'RE MY SILVER LINING OF LOVE (Crosby vocal)
RHYTHM MAN (Rolfe-like arrangement, but with Friedman on tenor for a chorus, Rank in the release. To fill up extra time, band repeated first two choruses)

Before the end of the program, Paul Whiteman announced a fan had just telephoned the studio to say **MOANIN' LOW** was the best number he had ever heard the band perform.

Aug. 7 (Wed)—PW: took part in the Hollywood Midsummer Jubilee at the Hollywood Bowl. Broadcast over KFWB from 8:30-10:30 p.m.

Other attractions were: Los Angeles Grand Opera Chorus, South Pasadena Legion Drum Corps, Belle Baker, Moran and Mack, Clara Bow, Elsie Janis, Olga Baclanova, Stepin Fetchit, Benny Rubin, Jack Benny, Polly Moran, the Duncan Sisters, Gus Edwards' "School Days" with Fannie Brice and George Jessel, Nick Lucas, Ceballos, Warner Brothers' 125-piece orchestra, and others.

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Roy Bargy (6/17/56):

> I remember it was a foggy night and the piano keys were wet and slippery, which is rough on a pianist playing the **Rhapsody** before 20,000 people.

The Rhythm Boys headlined the bill at Club Montmartre; advertised as "Show of Shows Night". They closed shortly thereafter.

Aug. 13 (Tue)—The Old Gold Broadcast, on the CBS network, from Station KMTR. Harry Von Zell, announcer.

The Program:

Alabamy Bound (vocal by Crosby and trio, **Bix** in last chorus with ending like "China Boy")
Fiddlin' Joe (instrumental; Rank for eight bars in last chorus)
You Were Meant For Me (Crosby vocal)
Sugar Cane 'Round My Door (**Bix** and trombones alternating second chorus 16 bars each, then hot ensemble, **Bix** leading trumpets through release. Quartet vocal. Eight bars of Malneck in last chorus)
I've Found A New Baby (**Bix** muted cornet for 24 of first 32 bars, then hot ensemble verse. Rest of selection wiped out by station trouble)
Just Another Kiss (waltz, Crosby vocal)
"Hot Chocolates" Medley:
(Title unknown. **Bix** muted for 24 bars in opening chorus); **Dixie Cinderella** (quartet vocal); (Title unknown. Trumbauer spotted)
Where The Sweet Forget-Me-Nots Remember (eight bars of hot trumpets in release last chorus)
Toymaker's Dream
Don't Wake Baby Up (**Bix** for entire second chorus. Accordion and xylophone featured. "Even these dull arrangements had their surprising bright spots," Scholl)
Am I Blue? (Bill Rank 24 bars in second chorus; Mildred Bailey sang second verse and chorus; Tram 8 bars release in final chorus)
Believe It Or Not (straight arrangement)
Till We Meet (vocal by quartet)
My Melody Man
(title unknown)
No One Can Take Your Place (**Bix** in release of last chorus. Vocal by quartet)
Song Of The West (instrumental)
Liza
Waitin' For The Robert E. Lee (spots of Rank)

Bix was the subject of tonight's Old Gold commercial, in a routine about trying on different hats.

Aug. 16 (Fri)—The Paul Whiteman Orchestra played for Santa Barbara Fiesta Day. *Santa Barbara News-Press* (Aug. 16): "The Jazz King and his musicians donated their services to the Festival." Band performed for street dancers at De La Guerra plaza from 10 p.m. until early morning.

Aug. 20 (Tue)—Old Gold Broadcast, on the CBS network, from station KMTR. Harry Von Zell, announcer.

World Radio History

The Program:

I'M REFERRIN' TO HER 'N' ME

ALABAMY SNOW (not same arrangement as Trumbauer recording. This features full Tram chorus plus accordion-xylophone chorus)

MEMORIES OF ONE SWEET KISS (Crosby vocal)

FEELING THE WAY I DO (Rhythm Boys vocal. Tram 16 bars of final chorus with **Bix** in the release)

WAITING AT THE END OF THE ROAD (Crosby vocal. Arrangement as recorded on Col 1974-D with **Bix** in release of last chorus)

Waltz Medley:

SLEEPY VALLEY; CAN'T FORGET HAWAII; CELIA; FINESSE

OH BABY, HAVE A HEART (Crosby vocal. Bits of **Bix** and Rank)

LAST NIGHT, HONEY (two spots of eight bars by **Bix** and Trumbauer. Vocal by quartet)

FUTURISTIC RHYTHM (Rhythm Boys vocal. Tram in release of last chorus)

I'M JUST A VAGABOND LOVER (Crosby vocal)

GOOD LITTLE, BAD LITTLE YOU (Mildred Bailey vocal)

I'LL TELL THE WORLD ABOUT YOU (instrumental)

SATISFIED

"Sally" Medley:

SALLY, WON'T YOU PLEASE COME BACK?; I WONDER WHAT'S BECOME OF SALLY; I'M SORRY, SALLY

I'LL NEVER ASK FOR MORE (Mildred Bailey vocal; **Bix**, derby-muted, for 16 bars of last chorus)

LET'S DO IT, LET'S FALL IN LOVE (Hayton accompanied vocal trio on celeste, and flute replaced baritone sax on last chorus)

JERICHO (usual arrangement, with Malneck spot in the fourth chorus)

Aug. 24 (Sat)—Paul Whiteman announced plans for a concert tour of the Pacific Coast, but it did not materialize.

Aug. 27 (Tue)—The Old Gold Broadcast, on the CBS network, from Station KMTR. Harry Von Zell, announcer.

The Program:

MARCH OF THE MUSKETEERS (as recorded on Victor 21315)

I'VE MADE A HABIT OUT OF YOU and **OR WHAT HAVE YOU?** (played as medley)

SWEETNESS (Trumbauer-Friedman duet in second chorus, then Tram entire third chorus and Crosby in fifth. **Bix** short bit in last chorus)

Medley:

HONEY (Crosby & trio vocal); **NOBODY'S FAULT BUT YOUR OWN** (Crosby vocal); **AN EYEFUL OF YOU** (instrumental); **HONEY** (reprise)

WHERE IS THE SONG OF SONGS FOR ME? (waltz, with Mildred Bailey and trio vocal)

DO SOMETHING (**Bix** entire second chorus over saxophones) **BEAUTIFUL** (instrumental, Grofé arrangement)

MAYBE, WHO KNOWS? (Mildred Bailey vocal)

WEDDING OF THE PAINTED DOLL (instrumental with Malneck violin chorus)

World Radio History

Looking For Love (vocal by trio)
I've Got A Feeling I'm Falling (Mildred Bailey vocal)
Sweet Georgia Brown (**Bix** with derby mute)
You Wouldn't Fool Me, Would You? (Crosby and trio vocal)
Junior (Crosby vocal; **Bix** release, in derby, last chorus)
Avalon Town (straight arrangement)
I Wanna Be Loved By You (**Bix** in most of third chorus)
China Boy (as recorded; time remained, so repeated as far as Trumbauer's third-chorus solo)

Aug. 28 (Wed)—With Universal Studios unable to produce a script that satisfield him, Paul Whiteman decided the band's inactivity would adversely affect his popularity. Paul and Universal Studios reached an agreement. The band would return East but would be available when a satisfactory script was finished.

Bix did not take advantage of the leisure time to do what was necessary to recover his health, surely an ominous portent for his future.

Fritz Putzier (11/26/73):

I went down to the train station to see **Bix** off. I arrived early and struck up a conversation with Harry Goldfield. Goldie gave me quite a rundown on **Bix** and his problems. I remember so well a remark he made, "If **Bix** had taken care of himself he could have had the music world by the tail." Shortly, **Bix** came walking towards me using a cane. He recognized me immediately, gave me a big smile, shook hands. He expressed his appreciation for my coming down to see him off. **Bix** apologized for having to rush off to get aboard the train. He was most gracious but I had a feeling there was a slight feeling of embarrassment. The mustache was a bit droopy, the cane, and his clothes were a bit rumpled. In other words he didn't look like the "All American" boy I had known in high school.

Hoagy Carmichael (9/24/62):

I was in Hollywood from February 1929 until the Whiteman Band left for New York. I shared an upper berth with Bing Crosby on that trip, free of charge.

Roy Bargy (5/24/65):

I remember Hoagy hitching a ride back from Hollywood with us and hiding from the train crew. He got away with it too, with Paul's help.

Aug. 31 (Sat)—PW: opened at the Pavillon Royal on Merrick Road at Valley Stream, Long Island.

Same date, Universal Studios' press release announced they had hired John Murray Anderson to direct "The King Of Jazz."

Warren W. Scholl discussing his visit to hear the Paul Whiteman Orchestra on Sept. 1st (1/22/59):

I listened to the Paul Whiteman Orchestra at the Pavillon Royal from 7:30-10:00 p.m. I noticed a musician seated at a nearby table for the entire evening. During intermissions the band members would visit with him. I wondered if this was **Bix**? [Both Roy Bargy and Kurt Dieterle (I-3/27/66) confirmed the man as **Bix**.]

Sept. 3 (Tue)—The Old Gold Broadcast, on the CBS network, from Station WABC, New York. Harry Von Zell, announcer.

The Program:

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*Frank Trumbauer and **Bix** en route back to New York.*
(Courtesy the Beiderbecke family).

Valencia (as recorded on Victor 20007)
O Ya Ya (as recorded on Victor 21304)
When You're Counting The Stars Alone (as recorded on Col 1993-D, but with solos by Trumbauer and **Bix**)
Same Old Moon (Ponce Sisters vocal)
Singin' In The Rain (instrumental)
Merry Widow Waltz
Dancing Dominoes (instrumental)
Moanin' Low (Mildred Bailey vocal on Bargy's arrangement)
When the Butterflies Kiss Buttercups Goodnight (Ponce Sisters vocal)
Broadway Melody (Crosby vocal)
Heigh-Ho, Everybody, Heigh-Ho (**Bix**, muted, for 24 bars of third chorus)

World Radio History

I'D DO ANYTHING FOR YOU
I'M DOING WHAT I'M DOING FOR LOVE (Crosby vocal, with Trumbauer in 16 bars of last chorus)
IF YOU BELIEVE IN ME (Mildred Bailey vocal, accompanied by the Rhythm Boys)
HUGGABLE, KISSABLE YOU (Crosby vocal, with Friedman on clarinet in last chorus)
SCOTCHIE (instrumental)
WHAT A DAY (as recorded by Trumbauer on Col 1861-D, by the "Mason-Dixon Orchestra")
BREAKAWAY (Rhythm Boys vocal)

Sept. 6 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Bernie Daly, Roy Mayer, Irving Friedman, Frank Trumbauer, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Otto Landau (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Mike Trafficante (sb); Eddie Lang (g); Min Leibrook (bb); George Marsh (d).

W 148985	**AT TWILIGHT** (Tracy-Pinkard-arr. Grofé) Vocal: Bing Crosby, Al Rinker, Jack Fulton Sales: 12,025 (Col 1993-D)
W 148985-1	Rejected
W 148985-2	Second choice. Unissued
W 148985-3	78 rpm: Col 1993-D (Released: Nov. 15, 1929) LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke LP: Jonzo—Bing Crosby JZ-8 CD: Jonzo—Bing Crosby JZCD-6 CD: Bix Restored BXCD ?
W 148985-4	Rejected Soloist: Trumbauer (8, on release of last chorus).
W 148986	**WAITING AT THE END OF THE ROAD** (Berlin-arr. Grofé) Vocal: Bing Crosby
W 148986-1	Rejected
W 148986-2	Rejected
W 148986-3	Rejected
W 148986-4	Rejected

Four more takes made on Sept. 13, 1929.

Sept. 10 (Tue)—The Old Gold Broadcast, on the CBS network, from Station KABC, New York. Harry Von Zell, announcer. Jack Fulton returned as vocalist. **Bix**'s final broadcast.

The Program:
SWANEE
ALABAMY BOUND (Crosby and trio vocal. Bits of **Bix** in the last chorus)

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St. Louis Blues (Mildred Bailey vocal)
Love, Your Magic Spell Is Everywhere (Crosby vocal)
Red Hair And Freckles (Ponce Sisters vocal, with Crosby release. Malneck takes verse on violin; next chorus eight bars of Rank, and Trumbauer in release of last chorus)
Victor Herbert Medley:
The Angelus; Kiss Me Again; A Kiss In The Dark; Ah! Sweet Mystery Of Life (Jack Fulton vocal)
S'posin' (Crosby vocal. Marsh-xylophone in last chorus)
Back In Your Own Backyard (Ponce Sisters vocal)
After You've Gone (Mildred Bailey vocal)
El Choclo
Song Of Siberia (Crosby vocal)
Bugle Call Rag (chorus solos by Trumbauer, Friedman and **Bix**)
Nobody's Sweetheart (as recorded on Col 2098-D, but **Bix** takes opening solo)
Sweetness (Crosby vocal)
Wake Up, Chillun, Wake Up (vocal by Whiteman's "New Trio" (Crosby-Fulton-Rinker). Trumbauer 16 bars, **Bix** briefly in the verse)
Laughing Marionette (as recorded on Col 1862-D)
National Emblem March

The sponsors of the radio show wanted some changes. Paul Whiteman added one of the city's more popular singing duos, The Ponce Sisters, to appear during their New York stay. One of the wives of the decision makers for Old Gold, felt "a sweet trio" would be nice.

Roy Bargy (1/12/63):

Burt McMurtrie, the producer, asked me for suggestions. We rounded up a new "sweet trio" of Bing Crosby, Jack Fulton and Al Rinker. The [decision makers for the] sponsor liked what they heard and asked, "How much?" Burt said, "$300 per broadcast", and got an okay. The three singers got $50 each, I got $75 because I did the arrangements, and McMurtrie took $75. This little deception was carried on for the duration of the show, and Old Gold never caught on.

Sept. 13 (Fri)—PW: recorded for Columbia. First selection of the day is a remake of **Waiting At The End Of The Road**; this is **Bix's** last issued solo with the Whiteman Orchestra, eight bars in the final chorus. He was able to complete only one take of the following selection, **When You're Counting The Stars Alone**. Andy Secrest remembered the session quite well. He and the others thought that after a brief rest, **Bix** would be able to continue. Some of the folding chairs in the studio were arranged so **Bix** could lie down. Obviously, **Bix** was not able to continue. A pencil notation on Secrest's third part arrangement told him to go to fourth part and play the solo.

Sept. 13 (Fri)—New York. Columbia Records.

PAUL WHITEMAN AND HIS ORCHESTRA

Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Bernie Daly, Roy

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Mayer, Frank Trumbauer, Irving Friedman, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Otto Landau (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Eddie Lang (g); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 148986 **Waiting At The End Of The Road** (Berlin-arr. Grofé)
Vocal: Bing Crosby
Sales: 15,025 (Col 1974-D)

W 148986-5 Rejected
W 148986-6 Rejected
W 148986-7 Second choice. Unissued
W 148986-8 78 rpm: Col 1974-D (Released: Oct. 25, 1929)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
LP: Jonzo—Bing Crosby JZ-8
CD: Jonzo—Bing Crosby JZCD-7
CD: Bix Restored BXCD ?
Soloists: **Bix** (8); also, Pingitore behind Crosby on 2nd set of 8 bars .

Same session: Charles Margulis, Harry Goldfield (t); Andy Secrest, **Bix** (c); Boyce Cullen, Wilbur Hall, Bill Rank, Jack Fulton (tb); Chester Hazlett, Bernie Daly, Roy Mayer, Frank Trumbauer, Irving Friedman, Charles Strickfaden (rds); Kurt Dieterle, Mischa Russell, Matty Malneck, Otto Landau (vn); Roy Bargy (p); Lennie Hayton (cel); Mike Pingitore (bj); Eddie Lang (g); Mike Trafficante (sb); Min Leibrook (bb); George Marsh (d).

W 149005 **When You're Counting The Stars Alone**
(Russell-Rose-Murray-arr. Challis)
Vocal: Bing Crosby, Al Rinker, Jack Fulton

W 149005-1 Rejected

At this point, **Bix** left the studio. Subsequent cornet solos are by Andy Secrest, whose part bears the pencilled notation: "Get ready for solo," then "Jump to other part."

W 149005-2 Rejected
W 149005-3 Mastered: Col 1993-D

Bill Rank's last recording with **Bix**. Bill Rank made more recordings with **Bix** than any other musician.

Bix did not appear on the other selection from this session:

W 149006 **Love Me** (Aivaz-Morse-arr. Grofé)
Col 1974-D

Sept. 14 (Sat)—**Bix** remained in his room at the 44th Street Hotel all day.

Kurt Dieterle (I-3/27/64):

The next day Paul and I went up to see **Bix** in his room. He was in bed, and told Paul he had been ill the previous day, but would be feeling better in a day or two. Paul took a step towards **Bix** and kicked an empty liquor bottle that was under the bed. Paul sat down on the bed and put his head in his hands and said, "**Bix**, we've got to get you staightened out, things

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can't go on this way." He told him to get a good night's sleep and that we would be back for him in the morning to put him on a train. Paul had decided to send him to Davenport to recuperate.

Kurt Dieterle (3/31/60):

That was the last time **Bix** was a member of our orchestra. I must say that **Bix** was always a gentleman and his manners were the finest. He had great regard for his fellow musicians and would never hesitate to give one a compliment.

In recording with **Bix**, he never played two choruses alike and the record that was pressed became famous as a **Bix** masterpiece. Whenever we played any of these numbers the fans would be waiting to hear the chorus **Bix** played on the record. **Bix** would have to listen to the record to find out what he played on that particular take.

Bix never again rejoined the band.

Roy Bargy (10/20/67):

I always felt **Bix** was slightly out of place in the Whiteman band and his talents were not made the most of, except in a few instances. Most of the other Whiteman musicians felt the same way.

Bill Rank (3/9/58):

Bix didn't like big bands. **Bix** always did favor the small group of six men.

Charles "Burnie" Beiderbecke (3/11/60):

Bix never mentioned that he felt out of place in the Whiteman Band. I know that he liked and admired Paul Whiteman.

Sept. 15 (Sun)—Paul Whiteman and Kurt Dieterle accompanied **Bix** to Grand Central Station, where **Bix** boarded a train to Davenport.

Paul Whiteman (undated):

When **Bix** left my band at this time, I kept him on with full pay for a couple of months; then on half pay for about four or five. I realized that **Bix** would never return and I reluctantly took him off the payroll completely.

Sept. 16 (Mon)—Oct. 13 (Sun)—**Bix** at home in Davenport.

Bix's life has been filled with many rumors and colorful stories, none has been more damaging than the "*false*" story of his finding unopened boxes of records he had sent home over the years.

Charles B. Beiderbecke (12/4/59) totally dismissed this story:

"**Bix** never did send home any test pressings or recordings."

Oct. 14 (Mon)—**Bix** was admitted as a patient to Keeley Institute, Dwight, Illinois.

James H. Oughton, Jr., Administrator of Keeley Institute (6/29/64):

On October 14, 1929 we admitted a patient who gave his name as **L. B. Beiderbecke** of 1934 Grand Avenue, Davenport, Iowa. He gave his age as 29 [**Bix** was 26 at this time.] and his occupation as a musician. His medical history included mention of the fact that he had had pneumonia in December of 1928 and also delirium tremens at about the same time. He

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complained of neuritis in his legs and extreme weakness which was said to have dated from December, 1928.

On physical examination he was found to be in very poor condition and the examining physician noted in the record that there was a good possibility that the patient would lapse into delirium tremens.

He was a cooperative patient and made a very good recovery although the physician who closed the file was very guarded in his prognosis.

The record is not clear as to who paid Mr. Beiderbecke's account.

Esten Spurrier (3/31/73):

Bix did occasionally touch on his California break-down. Maybe because I knew more about it, to relate things leading up to the breakdown. How with nothing to do, no commitments, the line of least resistance was to drink. He spoke with horror of the visions, snakes and animals, etc. Being disoriented and never wanting to go through it again. He had no recollection of the trip home.

Nov. 18 (Mon)—**Bix** checked himself out of Keeley Institute and returned to Davenport. At about this time, he discarded his cane.

Charles B. Beiderbecke (11/14/60):

I personally took **Bix** to Dwight, Illinois to take the cure, and called for him when he was cured. To try and shield the fact that **Bix** drank to excess would be utterly foolish, as everyone knows he did.

Charles believed [letters of 8/7/62 and 11/19/62] that **Bix** spent some time in a private home in Dwight during his treatment with The Keeley Institute.

At this time, Charles and his family resided at 2819 Dubuque Street in Davenport.

Ted Shoemaker Jr. (11/4/97):

The only recollection I have of a possible meeting with **Bix** is a very vague one. My mother used to take us with her on her visits to Davenport. It seems to me the word got around my grandparents' house one day that "Uncle **Bix** was coming." I remember right after my nap going downstairs and timidly peering into the living room, where several men were gathered around the record player listening to something.

December—Jimmy Hicks Band appeared at Danceland Ball Room on Dec. 4 (Wed), Dec. 14 (Sat) and Dec. 15 (Sun). **Bix** was not present on any of these dates.

Esten Spurrier (2/12/73):

I learned through the grapevine that he had been sent to Keeley at Dwight, Ill. for the cure. I left word for him to call. Some time later I got a call from **Bix** and he said he felt good, so he called. Anyway we were together almost daily, playing records and shooting the bull (**Bix** was informed on more subjects than people realized). He played piano because he liked it and I was a good audience.

I asked **Bix** if he would play with us (Jimmy Hicks) if we could fix it up. With the typical **Bix** modesty, he wasn't sure he should, but agreed.

I immediately went to Hicks with my bill of goods and to see if Al Norgardt, the manager

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of Danceland, would buy it? Hicks said we'd give it a try. Union scale was $6 per night—we got **Bix** $15.

The Jimmy Hicks orchestra, was currently playing Danceland Ballroom, 4th Street and Scott, and other locations around town.

Personnel: Hicks (t/ldr); Esten Spurrier, **Bix** (c); Bob Struve (tb); Leo Bahr (asx); Nate Marblestone (tsx); Louis Bruhn (p); "Penny" Penningter (bb); Earl Bruckman (d).

Dec. 18 (Wed)—**Bix** appeared with Hicks Band at Danceland. *Daily Times* advertised: "Big Surprise. Special Added Attraction." Les Swanson's diary indicated he heard the Hicks Band on Dec. 15 and 20 and **Bix** was not with them.

Esten Spurrier (3/31/73):

Bix's folks had a Reo automobile, real nice, and **Bix** loved to drive and yak. Since they didn't use it at night, **Bix** would come down to my house and pick me up to go on the job. After the job it was hard to get him headed in the right direction (my home). He loved to drive around and talk. He said because of the nature of his life style, automobiles never played much of a part so he really appreciated wheeling around.

Dec. 21 (Sat)—*Daily Times* advertised: "The Hicks band at Danceland. Don't Miss Hearing '**Bix**'." Hicks did not play Danceland on Dec. 22.

Esten Spurrier (2/12/73):

Of course, when he joined the band, one of the most requested tunes we had was **Singin' The Blues**. **Bix**, to his last days, always maintained he had a mental block on the chorus and could not memorize it. Secretly, I wondered if he was putting me on?

All the time with Hicks, **Bix** would open the page to the chorus and diligently read it. Hicks' band was a fun loving bunch of jokers, especially Hicks, and he use to frame **Bix** by calling the number out fast, unexpectedly never did **Bix** fail us—out came the sheet music.

On this same vein, like all of us, there were tunes classed as "stinkin'," that it seemed no one could do much with them, and we hated to play. A lot of them in every book. Every once in a while, we would put up one and just before the end of the chorus, yell "**Bix** take the next." He barely had time to get his horn up, but he fooled us. He would play some of the greatest choruses, unbelievable!

Bix soon broke me of it though. Almost half way through the chorus, **Bix** would punch me and indicate for me to pick up the last 16 bars. All of my ego would go down the drain as all I could do was stink it up. He'd laugh to beat hell!

A curious thing about **Singin' The Blues**, **Bix** could never figure out in the 13th or 14th measure when the down passage—E to C#, it's written to a B-G-E the C# is either glissed flat or a C is sharped. Whether when he recorded it he flatted or sharped? **Bix** use to play it both ways and tried to have me figure it out. Frankly, never was I able to discern one from the other. It's a little thing that always bugged him.

Dec. 23 (Mon)—*Daily Times* advertised: "Trave O'Hearn and his 11-piece dance orchestra playing Kappa Delta dance at Hotel Blackhawk."

Partial personnel: Ed Sidebotham (t); **Bix** (c); O'Hearn (asx); Frank Skinner (tb); Les Swanson (p); Larry Andrews (bj); Glenn Sears (d).

Daily Times: "The former Davenport man has been a member of Paul White-

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man's concert orchestra for 3 years and is considered one of the leading cornetists in the country. He is here for the holidays with his parents."

It was at this dance that Trave called for **SINGIN' THE BLUES** and when the tune reached the cornet solo, Ed Sidebotham placed a sheet of manuscript paper on **Bix's** music stand that contained **Bix's** famed solo of **SINGIN' THE BLUES**, scored note-for-note from the recordings. **Bix** was unable to read the solo.

Les Swanson (9/13/65):

I think the **SINGIN' THE BLUES** incident might be due entirely to an unfamiliarity with the script. What would any musician do if a strange script would be thrust at him right in the midst of a piece? Even if it looked easy he would like a chance between dances to go over it quietly.

O'Hearn's script was a little difficult to read until you got used to it. He was usually pretty heavy with the ink and he used a pen with a broad point. The script was also much larger than ordinary stuff you'd find on manuscripts.

I would dismiss the idea of the incident being a joke, **Bix** not being able to recognize his solo. I doubt he even looked at it closely. It wasn't set up as a joke—just a sudden thought on Sidebotham's part as the arrangement drew close to that solo part of it.

Mary Neelans Beiderbecke, Burnie's wife, kept a baby book for their son Charles Hilton. In it she noted:

What an excited baby over the tree at 1934 Grand Ave! Uncle **Bix** had it decorated and all lit up beautifully . . . and . . . Gifts—Christmas 1929 from Uncle **Bix**: Bathtub toys, Snowballs (of cotton), and best of all a Kiddie Kar.

Fritz Putzier (9/2/66):

It was the holiday season. **Bix** was still in pretty good shape. We talked an hour or better, sitting on the front seat of my dad's Buick. It was a sunny day with snow on the ground, etc.

We discussed many of our mutual school mates, what they were doing, where they were. etc. **Bix** didn't say he regretted what he had been doing, or that he felt he had "tossed his chances away". **Bix** said he was glad to hear about the progress of certain of our friends and he said it in a way, with a pensive look in his eyes, that made me feel that maybe he had chosen a way of life quite different than the average man. But I don't think he had any regrets. Just that perhaps our way of life may have appeared a bit more substantial.

Dec. 27 (Fri)—Larry Andrews booked O'Hearn's band to play for the Frigidaire employees' Christmas dance at Hotel Blackhawk. Personnel as before, except Harry Rathjens (t) replaced Ed Sidebotham.

Larry Andrews (I-2/12/60):

Harry Rathjens played in the typical German style of hot music, which was to play the chorus and then repeat it, playing a bit brasher. When he did this, **Bix** sort of blinked and looked at me. During intermission, he asked me it I thought Harry could take a joke? I said I thought so. The first tune after we started playing again, **Bix** had a solo, and he mimicked the way that Harry had played. When Rathjens caught on, he laughed himself silly.

Dec. 28 (Sat)—*Daily Times* advertised Jimmy Hicks Orchestra and Tony's Iowans at Danceland. 18 musicians.

Dec. 29 (Sun)—*Daily Times* advertised (in Saturday's newspaper) Danceland: "Don't fail to hear **Bix**".

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Dec. 31 (Tue)—New Year's Eve dance at Elks Club 980, Rock Island, Illinois. Trave O'Hearn's band played until 4 a.m.

Personnel: Trave O'Hearn (ldr); Harry Rathjens (t); **Bix** (c); Larry Andrews (bj); Art Kurth (p); Mervin "Pee Wee" Rank (d).

Larry Andrews (I-2/12/60):

Bix rode with me to and from the dance. During intermission, he stayed on the bandstand because he wasn't drinking, and the place was loaded with drinkers. I decided to stay with him. I asked **Bix** to play **In A Mist**. He obliged and in closing hit a couple of chords that he called his, "**M. F. Chords**." I asked what he meant? **Bix** replied, "**My Miff Feeling Chords**."

Bix asked about former associates and about Vera, who had married Ferdinard Korn. When intermission was over, and we were playing our first number, Vera and her husband danced by. **Bix** and **I** looked at one another and laughed.

The next set **Bix** sought out Vera and Ferdinard, and received an invitation to visit them. They were living in Pella, Iowa but were visiting her folks for the holidays.

As a point of interest, when drummer Rank put his drums into their cases, at the end of a night's work, he'd say a few words over them. On the side, he was an undertaker.

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JAN. 1 (WED)—*Daily Times* ad for Danceland: "Come Out And Hear **Bix**."

Film "Is Everybody Happy" with Ted Lewis and Don Murray, shown at the Garden Theatre.

Esten Spurrier (3/31/73):

Ted Lewis was a little off the beaten path for **Bix** and me. I was surprised when **Bix** called and asked me to go to the Garden Theatre to see the movie. **Bix** explained Don Murray was in it (died during the filming), and he just wasn't up to seeing it alone. I went.

We all knew **Bix** was replete with friendly acquaintances, and gave of himself freely. But, his deep abiding love and friendship was sparingly given. **Bix**'s love and affection for Don, his grieving at Don's passing were so poignant, for **Bix** it was terrifically emotional. His pleasure at seeing Don [in the movie] and yet the sadness that came from the finality of his death.

Vera (Cox) Korn (3/14/73):

I believe that I am correct in saying the year 1930 was the last time I saw and talked to **Bix**. I was visiting my parents home with my baby son—I lived in Pella, Ia. at that time.

Bix came to call on me "to see the baby" (he would have been 14 or 15 months by then). This would have been January.

Bix commented about playing with Whiteman as the peak of his career—"**There was no other height to reach**," **Bix** said—therefore the only other direction was down.

It was not said disparagingly, I believe, just matter of fact.

John C. Korn, Vera's son and only child (5/7/96):

Mother told me of **Bix** visiting us, I was about 14 months old at the time. While he was not too well versed on how to care for very small children, he figured all kids liked peanuts, so he brought me a sack of peanuts in the shell. I was born Nov. 14, 1928 in Oskaloosa, Iowa, about fifty miles east of Des Moines.

Jan. 4 (Sat)—*Daily Times* ad: "Hicks band at Danceland, 'Featuring **Bix Beiderbecke**'—Hottest Trumpet Player in the Country."

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Jan. 5 (Sun)—*Daily Times* ad [in Saturday's newspaper]: " 'Featuring **Bix Beiderbecke**'—Hottest Trumpet Player in the Country with Hicks at Danceland. Gentlemen admitted for 50¢, ladies for 25¢."

Jan. 8 (Wed)—*Daily Times* ad: "Jimmy Hicks with added attraction." (**Bix** was present).

Jan. 11 (Sat)—*Daily Times* ad: "Hicks band at Danceland." (**Bix** was present). "Carnival Dance."

Jan. 12 (Sun)—*Daily Times* ad: "Ray Miller and his Brunswick Recording Orchestra at Danceland."

Jan. 15 (Wed)—*Daily Times* ad: "Hicks band at Danceland." (**Bix** was present). "Carnival Dance given by Street Car And Shopmen, Div. 312."

Jan. 18 (Sat)—*Daily Times* ad: "Hicks band at Danceland." (**Bix** was present). "Mirror Ball-Glass Worker's Union."

Jan. 19 (Sun)—*Daily Times* ad [in Saturday's newspaper]: "Hear America's Hottest Trumpet Player." Reference to **Bix** was not found in the advertisements after Jan. 19. According to Esten Spurrier, **Bix** "put his foot down" and insisted his name no longer be used in the Hicks advertising.

Jan. 25 (Sat)—*Daily Times* ad: "Moose Mask Ball-2 Halls-2 Orchestras." Probably Jimmy Hicks and Tony's Iowans.

Jan. 29 (Wed)—*Daily Times* ad: "Fireman's Ball—2 Halls 2 Orchestras." Probably Jimmy Hicks and Tony's Iowans.

Feb. 1 (Sun)—Saturday's *Daily Times ad*: "Movie Ball—Tri-City Movie Operators."

Esten Spurrier (2/5/73):

In playing piano, most of **Bix**'s playing was beautiful chords. Also, there were some melodic reoccurring themes, which I enjoyed.

To my surprise, one morning, **Bix** called and said he wanted to pick me up and bring me to his house. He had a surprise for me. No hint of what it was. All the way over to his home, it was, "**Just wait.**" When we arrived, he immediately sat down at the piano and played through a complete composition and told me it was CANDLELIGHTS. He had composed three bridges and couldn't decide on which one to use, I had to select the best! I listened to all three, liked all three. **Bix** was adamant, the bridge had to be picked by me. Finally I selected one.

This preamble points up to the fact, I had heard scraps of CANDLELIGHTS many times. Until **Bix** put it together, it was always in a formation state.

Esten Spurrier (2/13/73):

I asked how he decided to name it CANDLELIGHTS, and **Bix** said, "**It portrays a nostalgic feel of an intimate group at a dinner party. The glow of good eating, social drinking, with candles.**" When I hear the piece, I always get that exact feeling, too.

In the published version of CANDLELIGHTS, in **Bix Beiderbecke**'s Modern Piano Suite, there are three passages that function as bridges: 1, Measures 21-36; 2, Measures 53-65 (marked "meno mosso" or "less rapid"); 3, Measures 72-89 (also marked "meno mosso").

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Feb. 4 (Tue)—*Daily Times* ad: "Eagles Family Dance at Danceland. Last appearance of the Hicks Band at Danceland for some time." **Bix** left Davenport.

c. Feb. 5-6 (Wed-Thu)—**Bix** went to Chicago, sat in with Wingy Manone Band at "My Cellar" (Three Deuces) speakeasy.

Art Hodes (I-3/10/53):

I was visiting "My Cellar" when suddenly a spotlight was put on a nearby table. People started clapping. That was the first time I saw **Bix**. They wanted him up on the stand to play with Wingy. Wingy realized his regular piano player, Tut Soper, was in a bad way and wouldn't be able to play with **Bix**. Wingy came to my table and ask me to sit in for Tut.

It started out with **Bix** and the band playing, then just **Bix** and I played, and ended with **Bix** playing solo piano. They kept him playing much to the chagrin of the staff, mainly the porters, who were hoping he would end so they could clean up and go home.

Joseph H. "Country" Washburne (1/3/62):

Bix sat in with the Ted Weems Band, too.

Phil Dooley (12/12/60):

Bix was staying at the Sherman Hotel in Chicago. I brought my German Shepherd dog down, as he liked dogs. He had been home in Davenport, resting, he looked good. He had filled out and was in great shape. **Bix** told me he had a busted spleen and had to go home for a rest. [It is assumed he had bruised his spleen or it was swollen due to complications from his drinking. Had it been "busted" the doctors said, they would have had to perform surgery or he would have bled to death quickly].

When **Bix** was sober, he was the nicest and most generous guy, that's why he had so many friends. He was respected, not just for his talent but as a regular guy. When he drank, his whole personality changed. Many times he would be insulting, but there was always someone around to square it off and protect him.

I gathered from the conversation, he had gotten into a jam while alone. There was no one around who knew who he was, and no one to protect him.

Ted Weems was at the Granada and **Bix** had been listening to them on the radio. I called Joe Haymes (Weems arranger) and told him **Bix** was coming out to sit in. The guys thought someone was kidding them. **Bix** did sit in with the band.

Later in the week, **Bix** travelled to New York and talked with Jimmy Gillespie about rejoining Paul Whiteman.

c. Feb. 10-12 (Mon-Wed)—**Bix** went back to Chicago, rehearsed with Joe Haymes, Weems arranger, for a band that he planned to book March 9th at the Mayo Hotel in Tulsa, Oklahoma. **Bix** decided against playing with Haymes, "**Just too nervous**."

Feb. 14 (Fri)—**Bix** in Davenport. Harry Rathjens' Band played the Valentine's Day dance at the Elks' Club in Rock Island.

Partial personnel: Harry Rathjens, Ken Dick (t); **Bix** (c); Jess Thordsen (tb); Johnny Eberhardt, Buck Sarinson (sx); Art Kurth (p); others.

March 1 (Sat)—**Bix** played with Bob Tyldesley's Kentucky Revellers at the Roof Garden of the LeClaire Hotel, in Moline, Illinois. Dancing from 9 p.m.-2:30 a.m. *Daily Times* ad: "Nationally known nine-piece broadcasting band."

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Partial personnel: Bob Tyldesley (ldr); **Bix** (c); Irv Dornacher (tsx); Archie Long (bb/libr); Ray Long (d); four others.

March 2 (Sun)—**Bix** with Tyldesley at the Roof Garden, 9 p.m.-1 a.m.

March 3 (Mon)—Band's day off.

March 4 (Tue)—**Bix** with Tyldesley at the Roof Garden, 9 p.m.-1 a.m.

March 5 (Wed)—**Bix** with Tyldesley at the Roof Garden, 9 p.m.-1 a.m.

March 6 (Thu)—**Bix** with Tyldesley at the Roof Garden; sent a note to Wayne Rohlf, working at the Capitol Orpheum Theater in Davenport.

Wayne Rohlf (I-7/27/74):

The bandboy was laughing when he handed the note to me. I thought it was a gag. It said something like, "**Come after the show and work in my place. I'm sick.**" I ignored it.

A couple of days later, **Bix** saw me on the street and asked why I hadn't answered the note. It was all I could do to apologize.

March 7 (Fri)—**Bix** with Tyldesley at the Roof Garden, 9 p.m.-1 a.m.

March 8 (Sat)—**Bix** with Tyldesley at the Roof Garden, 9 p.m.-2:30 a.m.

March 9 (Sun)—**Bix**'s last evening with Tyldesley Band at the Roof Garden.

March 10, 1930 (Mon)—**Bix**'s 27th birthday.

March 17 (Mon)—Les Swanson's diary offered: Fraternal Hall in Rock Island, Illinois.

Personnel: Esten Spurrier (c); Bob Struve (tb); Ed Anderson (cl/sx); Les Swanson (p); **Bix** (d).

Les Swanson (8/13/65):

Earl Bruckman said he got a call from (Jimmy) Hicks in the middle of the afternoon and asked if he had an extra set of drums or if he knew where they could find a set for **Bix**? Bruckman told them to contact Billy Greer as Greer's outfit wasn't working that night.

Les Swanson (9/12/65):

On the last set, **Bix** played piano and I played drums. I noticed **Bix** used a certain spread chord progression on winding up three tunes that were all played in the key of "C". At the end of the job he showed it to me.

March 18 (Tue)—**Bix** wrote to Ruth Shaffner in St. Louis.

Dear Ruth:

I could kick myself all over the place for not having written to you before, you old sweet thing, but honestly I've been out of town, and sort of taking advantage of the first vacation I've had in eight years, and I really did receive your letter late.

I'm joining Paul again in two weeks in Chicago, from where we go to New York, and then possibly London, England, for a few weeks to be present at the premiere of the picture "King of Jazz Revue."

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I'm sorry I couldn't get to St. Louis but I really couldn't make it, Ruth, it seemed that every town led me further away from St. Louis that next week but things happened that took me in opposite directions.

I'm entirely well again and haven't had a drink of anything intoxicating for over six months and it looks like I'm going to lay off for good. I made a promise to the folks and that goes—imagine me a teetoler. It's a fact.

Well, Ruth, I guess it will be a long time before I'll see you again, I only wish that we could re-live those two days in your apartment before I go to Europe. Do you remember when I was indisposed, and you, Stella and Bess took care of me?

At any rate, I'll see you at the first opportunity, may that be soon—the best of everything to your sisters and love to you.

Bix

Bix called Ruth, at least, three times from Davenport. She kept the envelope with the above letter, complete with the 5 cent air mail stamp!

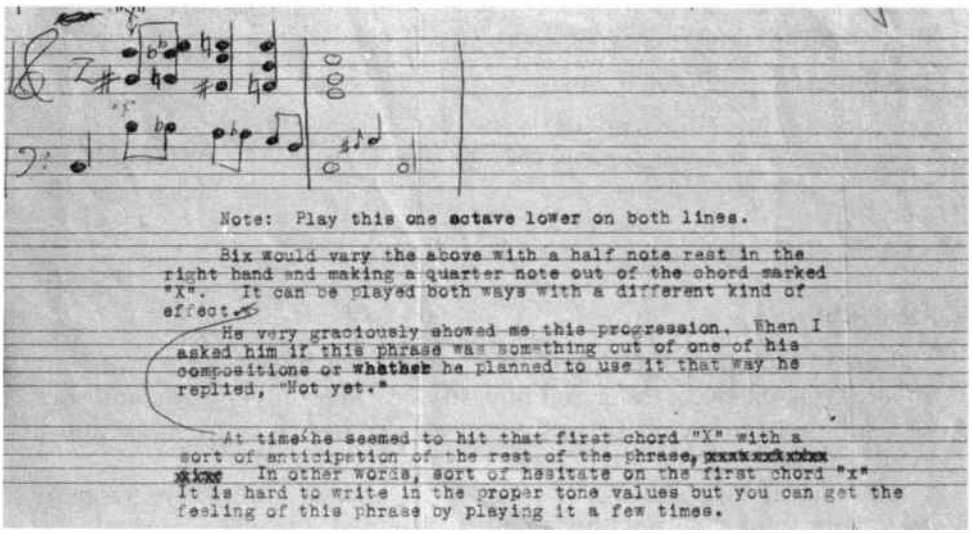
Ruth Shaffner (6/26/73):

During one of his calls, **Bix** said he had lost his money in the stock market.

March 21 (Fri)—Les Swanson visited **Bix** at the Beiderbecke home on Grand Ave.

Les Swanson (9/12/65):

I arrived about 8 o'clock and we took turns on his [Weber] Baby Grand piano which graced their beautiful home. We both played IN A MIST. My version sounded like a different number compared to his interpretations. Following the jam session we talked a lot about the old river-boat days and **Bix** related some of his experiences in New York and Hollywood.



Note: Play this one octave lower on both lines.

Bix would vary the above with a half note rest in the right hand and making a quarter note out of the chord marked "X". It can be played both ways with a different kind of effect.

He very graciously showed me this progression. When I asked him if this phrase was something out of one of his compositions or whether he planned to use it that way he replied, "Not yet."

At times he seemed to hit that first chord "X" with a sort of anticipation of the rest of the phrase, In other words, sort of hesitate on the first chord "x" It is hard to write in the proper tone values but you can get the feeling of this phrase by playing it a few times.

*Illustration of the spread chord progression that **Bix** used. (Courtesy Les Swanson).*

World Radio History

Les Swanson (1/11/66):

I played a few strains of LENTO by Cyril Scott, the first night I was at **Bix**'s house, to see if he liked that type of music. **Bix** lit up with, "**Oh, Cyril Scott! Great fellow, I had lunch with him in New York not long ago.**"

Following the evening at the Beiderbecke home, Les took **Bix** for a drive in his new Cheverolet coupe, just purchased on Monday, March 18.

March 27 (Thu)—**Bix** and Les Swanson went to a boxing match at Moline Field.

Les Swanson (9/12/65):

Bix was my guest in a ringside seat at the Moline Field House, where the Moline Elks presented a boxing show. I had been assigned to write the story as a reporter for the *Davenport Times*. I had heard **Bix** mention that he was a boxing fan so I invited him along as my guest.

March 30 (Sun)—**Bix** and Les Swanson saw "Chasing Rainbows," with Charles King, Bessie Love and Jack Benny. One of the songs from that movie, **LOVE AIN'T NOTHIN' BUT THE BLUES** had been recorded by Frank Trumbauer and His Orchestra without **Bix**.

Les Swanson (9/12/65):

Bix invited me to see a show with him at the Garden Theater in Davenport. Following that, we went to Danceland, where Al "Krazy" Katz and His Kittens were holding forth. **Bix** renewed his acquaintance with some of the boys in Katz's band, but he did not sit in.

Les Swanson (10/5/65):

Bix expressed a preference for, "**Something with music in it,**" so we passed up three bigger theatres in Davenport to go to the Garden.

April 4 (Fri)—**Bix** and Les Swanson saw "Pointed Heels," with Helen Kane and William Powell.

Les Swanson (9/12/65):

We attended another show at the Garden. We drove around the Tri-cities awhile before returning home.

April 4-6 (Fri-Sun)—PW: in Canada.

April 7 (Mon)—**Bix** paid his dues at the Davenport Musicians Local #67 for 1929, first half of 1930, and assessments.

April 7-13 (Mon-Sun)—PW: in Seattle, Washington.

April 15 (Tue)—PW: in Portland, Oregon.

April 16 (Wed)—PW: left Portland, Oregon.

April 17 (Thu)—**Bix** went to Chicago to await Paul Whiteman. Checked into the Sherman Hotel.

Paul Whiteman's train headed directly to New York, arrived April 20 (Sun), bypassing Chicago.

World Radio History

April 21 (Mon)—PW: in New York.

April 23 (Wed)—**Bix** in New York.

Hoagy Carmichael (2/19/60):

Bix first lived in a three flight walkup on Seventh Avenue. I was there a couple of times. He had a room mate but I have forgotten his name.

April 28 (Mon)—**Bix** moved to room #605 at the 44th Street Hotel, 120 West 44th Street.

Pat Ciricillo (2/21/73):

I met **Bix** around April 1930 when I lived in the 44th Street Hotel until June, and then again from September 1930 to June 1931. I lived in room #606 and **Bix** lived in #605.

Bix loved poetry, especially Byron, Shelley and Keats. He loved Ravel's and Stravinsky's works, and he was greatly influenced by Eastwood Lane's piano works. **Bix** lived 20 years too soon. **Bix** hated to play for people who were dancing and not listening to the music. Today he would have been happier. During 1930 he used to be "on the wagon," off and on. At 3:00 in the morning his musician friends, such as the Dorseys, Bill Moore, Stan King, Rollini and the like, would bang on my hotel room with gin bottles and they'd bring **Bix** in to improvise on my piano for them.

May 2-3 (Fri-Sat)—**Bix** joined the band led by Tommy and Jimmy Dorsey. They played house parties at Princeton University for the Colonial Club, Ivy Club, and the Tiger Inn, which held its affairs jointly with the Colonial Club.

May 16 (Fri)—**Bix** and Tommy Dorsey played a private house party at Williams College in Williamstown, Massachusetts.

May 17 (Sat)—Billed as the "**Beiderbecke**-Dorsey Orchestra," the band played a dance at Phi Gamma Delta fraternity house, Williams College.

May 18-19 (Sun-Mon)—While other band members returned to New York, **Bix**, Tommy Dorsey and guitarist Carl Kress, stayed over at the Phi Gamma Delta fraternity house.

Carl Kress interviewed by Dick DuPage (undated):

We stayed for a couple of days. While being guests, members of the house asked for a demonstration of making phonograph recordings. We used a lamp as a "mike" then jammed a tune. As each of us took a solo, we'd step forward to the "mike."

May 21 (Wed)—New York. Liederkranz Hall. Victor Records.
Time: 9:30 a.m.—1:30 p.m.

HOAGY CARMICHAEL AND HIS ORCHESTRA

Bix (c); James "Bubber" Miley (t); Tommy Dorsey (tb); Benny Goodman (cl); Arnold Brilhart (asx); Lawrence "Bud" Freeman (tsx); Larry Binyon (tsx); Irving Brodsky (p); Eddie Lang (g); Joe Venuti (vn); Harry Goodman (bb); Gene Krupa (d); Hoagy Carmichael (p-o on BVE 59800 and p on BVE 62301).

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BVE 59800	**ROCKIN' CHAIR** (Carmichael-arr. Carmichael) Vocal: Hoagy Carmichael, Irving Brodsky Sales: Figures unknown on either 78 rpm issue
BVE 59800-1	Hold 30 days. Unissued
BVE 59800-2	78 rpm: Vic 25494 (Released: Jan. 6, 1937) Vic 38139-V (Released: July 18, 1930) LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ? Soloists: Freeman (4), Miley (16 & 8); Dorsey (8); Venuti (16); Freeman (4); Venuti & Lang (4); **Bix** (8); Miley (4, into band); **Bix** (3, closing with band).
BVE 62301	**BARNACLE BILL, THE SAILOR** (Luther-Robison-arr. Carmichael) Vocal: Carson Robison, Hoagy Carmichael Released: July 18,1930
BVE 62301-1	78 rpm: Vic 38139-V (Released: July 18, 1930) Vic 25371 (Released: July 30, 1936) LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?
BVE 62301-2	Hold conditional. Unissued Soloists: **Bix** (20); B. Goodman (16); Freeman (8); Venuti (2-bar vocal interpolation).

At first glance, the novelty song, **BARNACLE BILL, THE SAILOR**, would seem an unlikely vehicle for one of **Bix**'s fieriest solos, a surprising outburst, in fact, for a musician supposedly at the end of his tether. A cursory comparative analysis of the record shows how the arrangement by Hoagy enhanced the original song by introducing 4/4 passages ideal for hot improvising by **Bix**, Benny and Bud.

As printed	As arranged & recorded
Intro: (4), 6/8 time Verse: (7), 3/4 time Chorus: (16), 6/8 time	Intro: (6), 6/8 time Chorus: (16), 6/8 time Trans: (2), 6/8 time
(Verse and chorus repeated at least six times	Verse: vocal (16), 6/8 time Chorus: vocal (16), 6/8 time 4/4 passage added by arranger for improvising: **Bix** (20) Trans: (8), 6/8 time Verse: vocal (16), 6/8 time Chorus: vocal (16), 6/8 time 4/4 passages added by Hoagy for improvising: Goodman (16), Freeman (8) Trans: (4), 6/8 time Verse: (16), like a march in 6/8 time Chorus: (16), 6/8 time, with Venuti's infamous 2-bar vocal interpolation Coda: (4), 6/8 time.

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Hoagy Carmichael during the 1970's. (Courtesy Hoagy Carmichael).

Despite the gap, the masters of this session are consecutive. The Victor files listed the vocalist on BVE 62301 as "Carson Robison singing & playing guitar assisted by orch." They failed to include Hoagy Carmichael as a vocalist.

Hoagy Carmichael (I-6/18/75):

I approached L. L. Watson about the recording date. Watson listened to my ideas and then informed me "Bubber" Miley had to be part of the deal. He felt "Bubber" was the hottest thing in jazz and he wanted to promote him. No "Bubber," no deal! I accepted and that's why he's on the recording date. I picked the rest of the musicians. I was pleased **Bix** did the recording but, **Bix** seemed a bit nervous about recording again.

Either in protest towards Watson, or in his typically Rabelaisian humor, Joe Venuti, just before the coda, sang "He's Barnacle Bill, The Sh-t-head."

Hoagy Carmichael (5/23/57):

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Bix had just returned from Davenport where he had been convalescing and I did not give him a lot to do. Actually I did not want to press him. **Bix** did those wonderful interludes on **Rockin' Chair** and **Barnacle Bill, The Sailor.**

Esten Spurrier (3/10/73):

I asked **Bix** what had possessed him on **Barnacle Bill The Sailor?** **Bix** couldn't believe it would be pressed. He felt it was done more for laughs, so he did a lot of blowing without inhibition.

Thanks but no thanks to L. L. Watson for stipulating Bubber Miley's participation in the session. Miley played great horn with the early Duke Ellington band, but that specialized style doesn't fit Hoagy's laid-back song. As it is, **Bix** on his own brief and subdued solo seems anxious not to get in Bubber's way.

c. May 22-25 (Thu-Sun)—Formation of an orchestra for Camel Pleasure Hour. Program was to be a weekly radio show on NBC.

Nat Shilkret was contacted to form the band for the Camel Pleasure Hour. Nat hired Charles Previn as musical director, and John Wiggin as the show's producer. Both Nat and Bill sought Bill Challis's help in putting the orchestra together.

Paul Whiteman had cut his orchestra to 18 men on May 14, leaving a number of former musicians at liberty. Challis recommended they hire Charles Margulis, Roy Mayer, Min Leibrook, and Lennie Hayton. John wanted to add The Rhythm Boys but learned they had decided to try their luck in Hollywood.

Wiggin had long been a **Beiderbecke** fan and considered hiring him, but first wanted to talk to **Bix** about the job. John went to **Bix**'s 44th Street Hotel room and discovered a jam session taking place in **Bix**'s room. Some of the musicians taking part were: Ray Lodwig, Lawrence "Bud" Freeman, William "Red" McKenzie, Lennie Hayton, and Mildred Bailey. Mildred was singing the original words to the bawdy **The Boy In A Boat.** Following this, the group played a blues number [title now forgotten] for a half hour straight.

John was delighted to find **Bix** in excellent shape, but still had some reservations about **Bix**'s reliability. He took Ray Lodwig aside and expressed his concerns. Lodwig promised that **Bix** would make the rehearsals and told Wiggin that he would move in with **Bix** for the next several days, to assure Wiggin of his pledge. Feeling secure now, John extended the job offer to **Bix**.

The June 1930 issue of *Melody Maker* reported **Bix** was scheduled to make piano recordings for Victor Records. A 1995 search was made of the Bertelsmann Music Group [who now own Victor Records] files but there was not any information found to support the claim.

During the Summer months, a few of the musicians put together a baseball team called "The Plunkett's All Stars", and played teams from the Duke Ellingon Band, the Fred Waring Band and others.

As remembered by "Red" Nichols, Lew Green and "Slim" Orrel, this was the team: Pitcher: Lew Green; Catcher: Tommy Dorsey; 1st Base: "Slim" Orrel; 2nd Base: Forgotten; 3rd Base: Larry Binyon; Short Stop: Jimmy Dorsey; Outfielders: Red Nichols, **Bix**, and forgotten.

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Lew Green (9/1/59):

The Plunkett's All Stars lineup is correct. The other positions were played by a dubious "bench" recruited from the Plunkett bar. I remember Vic Engle and Carl Kress making an occasional appearance.

Sonny Greer, Duke Ellington's drummer (undated):

I remember one game that **Bix** pitched against us. Man, we didn't score a run. He shut us out!

During the baseball season, **Bix** was a frequent visitor to Yankee Stadium to watch the New York Yankees, and in particular, "Babe" Ruth. **Bix's** brother [letter 8/10/61] confirmed that **Bix** counted "The Babe" among his friends. Details of their meeting are unknown, but it's possible "Babe" became an acquaintance during **Bix's** days with the Goldkette Orchestra in Detroit. Many musicians remember "Babe" being a visitor to **Bix's** room at the 44th Street Hotel.

June 4 (Wed)—Camel Pleasure Hour went on the air, 9:30-10:30 p.m., New York Time. 8:30-9:30 p.m., Eastern Standard Time. 7:30-8:30 p.m., Central Time. Station WJZ (NBC Network). John Wiggin, producer; Charles Previn, director; Gordon White, assistant director; John Young, announcer. Contractor was Nat Shilkret.

Personnel: Charles Margulis, Leo McConville (t); **Bix** (c); George Chafflin, Tommy Dorsey (tb); Louis Martin, Roy Mayer, Jimmy Dorsey, Sam Feinsmith, Aaron Gershunoff, three unknown (rds); Murray Kellner (concert master), Jascha Bron, Raymond Green, Samuel Korman, Sylvan Kirsner, Sam Silverman, Joseph Raymond, four unknown (vn); unknown (cello); Charles Magnante (acc); Min Leibrook (bb); Eddie Brader (sb); Carl Kress (g/later replaced by Lew Green); Sidney "Happy" Reiss (d); Ross Gorman, one unknown (ww/bp); Joseph Green (bells); unknown (cymbals); Lennie Hayton, Arthur Schutt (p); unknown (mandolin).

Nat Shilkret (undated):

Bix was very anxious to receive this chance to play regularly in a band again, and took full advantage of it. He would often arrive as much as an hour early to make certain he wouldn't miss a program. He detested rehearsals but would make an early appearance here too. A regular arranger was not assigned to the show but many of the arrangements were made by Bill Challis. Charles Previn arranged the music for the Ken Christie Singers. Bill featured **Bix** as much as possible and one arrangement that still lingers in my memory is **Strike Up The Band.**

Vocals by the Ken Christie Male Quartet; Mary McCoy (soprano); Reinald Warrenrath, Billy Hughes (baritone); Willard Robison (featured variety artist). Guest star: Helen Kane (vocals and comedienne).

The theme song was **The Campbells Are Comin'**, but with some clever rewording, the tune was sung and played as "**The Camels Are Comin'**", due to the sponsorship of the program, Camel Cigarettes. The newspapers would refer to both Willard Robison and the Willard Robison's Deep River Orchestra. Only Robison as an individual is listed here, but chances are the spot included musicians taken from within the full orchestra.

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Publicity photograph for the NBC radio program, The Camel Pleasure Hour, June 1930. (L-R): (Far left) Ken Christie Quintet (augmented to an 18 voice chorus) Lennie Hayton (p) and the (3) Boswell Sisters (They were not on the program while ***Bix*** *was present). (Back row) Joseph Green (bells); Sidney "Happy" Reiss (d); unknown (cy); George Chafflin (tb); Charles Margulis, Leo McConville (t). (Second row from the top) Carl Kress (g); Min Leibrook (bb); Artie Schutt (p); Eddie Brader (sb); Louis Martin, two unknown, Roy Mayer, Jimmy Dorsey (rds). (Standing beginning next to the last Boswell) Charles Magnante (acc); Willard Robison, Reinald Warrenrath (v). (Standin at microphone) Mary McCoy, Billy Hughes (aka Billy Hillpot)(v). (Violins-left and right side) Murray Kellner (concert master), Jascha Bron, Raymond Green, Sam Korman, Sylvan Kirsner, six unknown. Unknown (mandolin); "Smitty" (clo). (Far right) Sam Feinsmith (bcl); Aaron Gershunoff (f); unknown. (Far right) unknown, Ross Gorman (bp). Charles Previn (conductor), Gordon White (assistant conductor-reading from the music stand). Neither* ***Bix*** *or Tommy Dorsey were present when the photo was taken. (Courtesy Leo McConville, identification by Charles Previn).*

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Overture (orchestra):
THE CAMPBELLS ARE COMIN'
STRIKE UP THE BAND
NEAPOLITAN LOVE SONG (orchestra)
HE'S SO UNUSUAL (orchestra)
MARCH OF THE GRENADIERS (chorus)
SOON (duet)
CROSS YOUR FINGERS(orchestra)
'TAIN'T SO (soloist)
STRIKE UP THE BAND (orchestra)
HANGING ON THE GARDEN GATE (soloist)
PUTTIN' ON THE RITZ (orchestra)
THERE'S DANGER IN YOUR EYES (orchestra)
WITH YOU (orchestra)
SINGING A VAGABOND SONG (chorus)
AIN'T CHA (Helen Kane)
HE'S SO UNUSUAL (Helen Kane)
DOLLY DIMPLES (Arthur Schutt & Len Hayton)
NEAPOLITAN LOVE SONG (unlisted soloist)
HIGH WATER (orchestra)
THERE'S RELIGION IN RHYTHM (quartet)
Medley (orchestra):
STRIKE UP THE BAND; MARCH OF THE GRENADIERS; HANGING ON THE GARDEN GATE, NEAPOLITAN LOVE SONG; SOON; 'TAIN'T SO; THERE'S RELIGION IN RHYTHM; HIGH WATER

June 6 (Fri)—New York. Brunswick Records.

IRVING MILLS AND HIS HOTSY-TOTSY GANG

Bix (c); Ray Lodwig (t); Jack Teagarden (tb); Benny Goodman (cl/asx); Larry Binyon (tsx); Joe Venuti, Nat Brusiloff (vn); Min Leibrook (bsx); Frank Signorelli (p); Gene Krupa (d); Lew Green (g).

E 32948 — **LOVED ONE** (Trumbauer-Hayton-Mills)
Instrumental

E 32948-A — 78 rpm: Mel 12051; Voc 15860; Br X-15860
(Released: Unknown)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

E 32948-B — 78 rpm: Mel M-12051 (Released: Unknown)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: Teagarden (2); **C1**, **Bix** (8); **C1 & trans,** Teagarden (2 & 2); **Verse**, Leibrook (2); **C2**, Teagarden 16 & 6); Lodwig (8); **Trans**, Goodman (3); **Bix** (16), Goodman (8).

32949 — **DEEP HARLEM** (Mills-Signorelli-Malneck)
Instrumental

World Radio History

E 32949-A	78 rpm: Br 4983 (Released: Unknown) LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ?
E 32949-B	Rejected Soloists: **First theme**, **Bix** (16); **Verse**, Goodman (15), Teagarden (1); **Second theme**, **Bix** (2—2); **First theme (repeated)**, Venuti & Goodman (16).
E 32950	**Strut Miss Lizzie** (Creamer-Layton) Vocal: Dick Robertson
E 32950-A	Rejected
E 32950-B	78 rpm: Br 4983 (Released: Unknown) LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke CD: Bix Restored BXCD ? Soloists:**Intro**, Venuti (4); **C3**, **Bix** (12 & 4), Leibrook (4); **C4**, Goodman (20); **C5** Teagarden (12 & 4), Venuti (4); **C6**, Venuti blowing into hand "mouthpiece" (4).

Only the A take of **Loved One** was issued on Voc 15860, and appears in the wax around the label. Both takes of **Loved One** were issued on Mel 12051, but are not shown in the wax. Br X-15860, as "Jack Winn and His Dallas Dandies." (Brunswick's sleeves for its 10-inch popular music records carried the slogan: "Every Artist an ARTIST").

Hoagy Carmichael (I-6/18/75):

> When I heard these recordings I immediately felt betrayed. That was my band, and Irving Mills knew it! It was impractical to haul musicians around for auditions, so you made a recording and when approaching a prospect for a job, you played the recording and guaranteed this band could be produced for the job.
>
> I was so upset with Mills for hiring the band I regarded as "mine" for a recording date, that I didn't speak to Mills for years.

Some **Bix** specialists question his presence on the June 6 date for Brunswick. To assume that **Bix** was not playing raises a perplexing question, as yet unanswered: What other cornetist was good enough to impersonate **Bix** and his unique style on all three Brunswick sides? In the absence of a plausible alternative, circumstantial and aural evidence points to **Bix**.

The musicians on the date were divided when they heard the recordings. Benny Goodman felt it was not **Bix**. Gene Krupa, hesitated a bit, but sided with Benny, saying that he felt Benny would know more about **Bix**'s style. Jack Teagarden and Joe Venuti were certain it was **Bix**. Frank Signorelli offered to bet his next pay check on it being **Bix**.

To be fair to the readers, since it is a subject that **Bix**ian scholars love to argue about, we offer a short discussion of the recording date. Remember that Ray Lodwig is present and he was rooming with **Bix** at the time.

The names so often mentioned as being on the date are Jimmy McPartland, Andy Secrest and Red Nichols. Jimmy listened to the records and said it was **Bix** and offered the explanation that he felt **Bix** was uncomfortable on the date and this may explain why it may be questioned as **Bix**, but Jimmy was certain. Red felt it might be Jimmy when he first heard the recordings but later he heard it as

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Bix and remarked that "**Bix** was just a shell of his former self." Andy caught it as **Bix**, right off the bat, and even hummed and whistled along with the recordings and nodded his head in approval. Leo McConville, who sat next to **Bix** in the Camel Band, judged it to be **Bix**. We have researched the date as far as possible, playing the tunes for everyone involved, and we must stand by our convictions that the recordings contain **Bix**.

June 11 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Billy Hughes, Reinald Warrenrath, and the comedy skits of "Doc" Rockwell.

The Campbells Are Comin' (orchestra)
Telling It To The Daisies (orchestra)
Shades Of The Sheltering Palms (orchrstra)
Great Day (orchestra)
Song Of The Dawn (glee club)
Keepin' Myself For You (duet)
The One Girl
Cottage For Sale (Willard Robison)
Telling It To The Daisies (orchestra/soloist)
Santiago (orchestra/chorus)
Into My Heart (orchestra/chorus)
March Of The Old Guard (orchestra/chorus)
Harlem Madness
Number to be selected by the guest
Number to be selected by the duo pianist
Great Day (orchestra/soloist)
Cheer Up, Good Times Are Coming (quartet)

June 18 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Reinald Warrenrath and the Willard Robison Deep River Orchestra. Selections to be played were not listed in the newspapers.

June 25 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Reinald Warrenrath, "Doc" Rockwell and Willard Robison.

The Campbells Are Comin' (orchestra/bagpipes)
Valencia (glee club)
I Like To Do Things For You (McCoy & Hughes)
Moanin' For You (orchestra)
Washboard Blues (Willard Robison)
I Don't Need Atmosphere (orchestra)
I Want What I Want (Reinald Warrenrath/Glee Club)
Fifty Million Frenchmen
Medley (orchestra/glee club):
You've Got That Thing; Find Me A Primitive Man; I'm In Love; Do Something For Me
I'm In The Market For You (orchestra)
Absence Makes The Heart Grow Fonder (McCoy/quartet)
Two-piano medley (Schutt & Hayton):
Woman In The Shoe; Song To The Stars; Cheer Up And Smile
Without You, Emaline (Hughes/quartet)
Tiger Rag (orchestra)

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Out Of Town Gal (orchestra)
Monologue ("Doc" Rockwell)

July 2 (Wed)—Camel Pleasure Hour broadcast, featured Frances Williams. Leo McConville recalled **Bix** playing a solo to Frances' singing **All Fall In Love**, and told how Frances was so captured by what **Bix** played that she failed to return to her solo on cue.

The program listed here is what was reported in the newspapers in advance of the broadcast. Leo's memory could be right as a last minute substitution could have taken place in her selections.

The Campbells Are Comin'(orchestra/bagpipes)
Overture (orchestra)
The Campbells Are Comin' (orchestra)
Red Hot And Blue Rhythm (orchestra)
You Brought A New Kind Of Love To Me (orchestra)
Red Hot And Blue Rhythmn (orchestra)
Stars And Stripes Forever (glee club)
I Meant To Saturday (McCoy & Hughes)
You Brought A New Kind Of Love To Me (orchestra)
Truthful Parson Brown (Willard Robison)
Dust From "Children of Pleasure" (orchestra)
Dune (Reinald Warrenrath)
Selections From "Rose Marie" (orchestra/glee club):
Totem Tom Tom; **Indian Love Call**; **Rose Marie**; **The Mounties**; **Shoo The Hoodoo Away**
Exactly Like You (Frances Williams)
Do I? (Frances Williams)
Medley of Gershwin tunes (Arthur Schutt & Lennie Hayton):
Selections not listed
Red Hot And Blue Rhythm (orchestra)
Lazy Levee Loungers (quartet)
Monolog ("Doc" Rockwell)
Medley:
The Campbells Are Comin'; **Dust** ("Doc" Rockwell); **The Mounties** (glee club); **Truthful Parson Brown** (Robison); **Lazy Levee Loungers** (quartet); **Dune** (Warrenrath); **Stars And Stripes Forever** (ensemble)

Marty Bloom (2/15/61):

I located in N.Y. right after that 1922 disappointment—and didn't see **Bix** again for years—but we met a few times in the East. One episode fresh in my mind involves Eastwood Lane, head of the Wanamaker Concerts and a famous composer of fine piano pieces. [Actually Lane was the assistant to the director, Alexander Russell, another obscure but underrated American composer]. **Bix** was nuts about Eastwood Lane's "Adirondack Sketches"—doing the player roll trick [freeze the piano roll and place his fingers on the keys] early in **Bix**'s career. **Bix** said they added immeasurably to his musical savvy.

Bix and I went down to Wanamaker's in downtown N.Y. and had a long visit with the composer. Upon returning to Times Square, and at my insistence, **Bix** and I went up to the Nola Recording Studios (they recorded those large aluminum disks) and **Bix** cut and gave

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me the three large recordings of "Adirondack"! I know what you're thinking—NO! I haven't got them. I treasured them for years—but lost them in a 3rd Ave. storage fire.

Modena Scovill Lane via Norman P. Gentieu (undated):

My husband [Eastwood Lane] would go up to his apartment and **Bix** would say, "**Now you play for me! I don't care what you play . . . improvise, but keep playing and I'll lie right here on the couch and listen**." He always listened in his BVDs. He wanted as little on as possible. He would keep my husband playing for two or three hours, continuously, and say nothing, just listened to his playing. He loved it more than any of the other composers. . . . He liked "Adirondack Sketches" just about the best, but he was very interested in the "Five American Dances" [for piano], especially THE CRAP-SHOOTERS.

July 9 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy.

THE CAMPBELLS ARE COMIN'
Overture (orchestra):
THE CAMPBELLS ARE COMIN'; PUTTIN' IT ON FOR BABY; WORRYIN' OVER YOU; GET HAPPY
AMAPOLA (glee club)
SO BEATS MY HEART FOR YOU (McCoy & Hughes)
UNDER THE MOON IT'S YOU (orchestra)
HARLEM BLUES (Willard Robison)
THE PICK UP (orchestra)
GYPSY LOVE SONG (Reinard Warrenrath)
SONG OF THE BAYOU (orchestra)
PUTTIN' IT ON FOR BABY (orchestra)
WORRYIN' OVER YOU (McCoy & Hughes)
RAMBLING IN RHYTHM (Schutt & Hayton)
PIRATE'S SONG (Reinard Warrenrath)
GET HAPPY (orchestra)
. . . to be selected . . . (quartet)
Monolog ("Doc" Rockwell)
Medley (orchestra):
THE CAMPBELLS ARE COMIN'; GET HAPPY ("Doc" Rockwell); HARLEM BLUES (Robison); SO BEATS MY HEART FOR YOU (McCoy & Hughes); GYPSY LOVE SONG (Reinald Warrenrath)
. . . to be selected (quartet)

July 16 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Billy Hughes, "Doc" Rockwell and Willard Robison.

Overture (orchestra):
THE CAMPBELLS ARE COMIN'; CHECK AND DOUBLE CHECK; WHEN THE LITTLE RED ROSES GET THE BLUES FOR YOU; RED HOT CHICAGO
RIFF SONG (glee club)
WHEN THE LITTLE RED ROSES GET THE BLUES FOR YOU (quartet)
ALL I WANT IS JUST ONE KISS (orchestra)
WASHBOARD BLUES (Willard Robison)
CHECK AND DOUBLE CHECK (orchestra)
BOOTS (Reinald Warrenrath)
Selections From "Naughty Marietta" (glee club)

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Red Hot Chicago (orchestra)
Wasn't It Beautiful While It Lasted? (McCoy & Hughes)
Slappin' The Bass (orchestra)
Flapperette (Hayton & Schutt)
Alexander's Ragtime Band (orchestra)
Crazy Rhythm (quartet)
Monolog ("Doc" Rockwell)

July 23 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Billy Hughes and quartet.

Overture (orchestra):
The Campbells Are Comin'; Hullabaloo; Nobody Cares If I'm Blue; Without Love
Stout Hearted Men (glee club)
I Mean To Say (Mary McCoy & Billy Hughes)
Everything Is O.K. With Me (orchestra)
Deep River Blues (Willard Robison)
Hullabaloo (orchestra)
Sally In Our Alley (Reinald Warrenrath)
Gershwin Medley (orchestra):
Fascinatin' Rhythm; Someone To Watch Over Me; Clap Yo' Hands; Swanee
Good For You And Bad For Me (orchestra)
Nobody Cares If I'm Blue (Mary McCoy & quartet)
Dainty Miss (Hayton & Schutt)
Mother O' Mine (Reinald Warrenrath)
Without Love (Billy Hughes & glee club)
Dusky Stevedore (quartet)
Medley:
The Campbells Are Comin' (orchestra); **Everything Is O. K. With Me** (orchestra); **Stout Hearted Men** (glee club); **Deep River Blues** (Robison); **I Mean To Say** (McCoy & Hughes); **Sally In Our Alley** (Reinald Warrenrath); **Dusky Stevedore** (quartet); **Swanee** (ensemble)

July 30 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Billy Hughes, Reinald Warrenrath and guest star Nancy Carroll.

Overture (orchestra):
The Campbells Are Comin'; Cheer Up nd Smile; My Sweeter Than Sweet; Darktown Strutters' Ball
El Capitan (glee club)
Wasn't It Nice (McCoy & Hughes)
Cheer Up And Smile (orchestra)
Your Song from "Paradise" (Reinald Warrenrath)
It's Easy To Fall In Love (orchestra)
My Sweeter Than Sweet (Nancy Carroll)
Selections from "Sally" (orchestra):
My Wild Rose; Whippoorwill; Look For The Silver Lining
A Little Bit Of Heaven (orchestra)
Memphis Blues (Willard Robison)

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SHOO THE HOODOO AWAY (orchestra)
FLAPPERETTE (Hayton & Schutt)
THAT'S WHAT I CALL HEAVEN (quartet)
DARKTOWN STRUTTERS' BALL (orchestra)
PRECIOUS LITTLE THING CALLED LOVE (Nancy Carroll)
Medley:
THE CAMPBELLS ARE COMIN' (orchestra); **A LITTLE BIT OF HAPPINESS** (Hughes); **EL CAPITAN** (glee club); **WASN'T IT NICE** (McCoy & Hughes); **MEMPHIS BLUES** (Robison); **THAT'S WHAT I CALL HEAVEN** (quartet); **YOUR SONG** from "Paradise" (Reinald Warrenrath); **MY SWEETER THAN SWEET** (Nancy Carroll); **LOOK FOR THE SILVER LINING** (glee club)

Aug. 6 (Wed)—*Variety* (page 65) noted: "**Bix Beiderbecke** starting his own band. Formerly with the Whiteman Orchestra and wants Whiteman to manage him."

Charles Teagarden (1/8/60):

I used to see **Bix** around the rehearsal halls, trying to get together a small band. Nothing ever came of it. At the time, there was no such thing as a small jazzy group working, at least not in the New York area. **Bix** was completely unknown to the general public. His only fans were other jazzy musicians.

Cass Hagan via Woody Backensto (date unknown):

Bix, Tommy Dorsey and I formed a band and for a time rehearsed it at the Roseland Ballroom. The "Depression" and the gods were against us. We didn't play any engagements.

Aug. 6 (Wed)— Camel Pleasure Hour Broadcast, featured Mary McCoy, Billy Hughes, Reinald Warrenrath, Willard Robison.

Overture (orchestra):
THE CAMPBELLS ARE COMIN'; THANK YOU FATHER; SHADES OF THE SHELTERING PALMS; SONG OF THE DAWN (chorus and orchestra)
HAPPY FEET (orchestra)
SO BEATS MY HEART FOR YOU (McCoy and Hughes)
DANCING THE DEVIL AWAY (orchestra)
SHADES OF THE SHELTERING PALMS (Reinald Warrenrath)
ON THE SUNNY SIDE OF THE STREET (orchestra)
ITALIAN STREET SONG (orchestra)
THE DEVIL IS AFRAID OF MUSIC (Willard Robison)
"Puttin' On The Ritz" medley:
PUTTIN' ON THE RITZ; THERE'S DANGER IN YOUR EYES, CHERIE; WITH YOU
SINGING A VAGABOND SONG (orchestra)
Selections from "Sweet Adeline" (Hayton and Schutt)
TELLING IT TO THE DAISIES (Mary McCoy and quartet)
I LOVE YOU SO MUCH (orchestra)
DANNY DEEVER (Reinald Warrenrath and chorus)
TIGER RAG (orchestra)
HIGH WATER (Billy Hughes and orchestra)

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THANK YOU FATHER (orchestra)
STEPPIN' ALONG
Finale:
THE CAMPBELLS ARE COMIN' (orchestra); DANCING THE DEVIL AWAY (Hughes); TELL IT TO THE DAISIES (McCoy and quartet); THE DEVIL IS AFRAID OF MUSIC (Robison); SO BEATS MY HEART FOR YOU (McCoy and Hughes); SHADES OF THE SHELTERING PALMS (Warrenrath); STEPPIN' ALONG (quartet); HIGH WATER (ensemble)

Aug. 13 (Wed)—Camel Pleasure Hour broadcast, Featured Mary McCoy, Reinald Warrenrath, Billy Hughes, Willard Robison, Hayton and Schutt, 18 voice male chorus, and The Ponce Sisters.

Overture (orchestra):
THE CAMPBELLS ARE COMIN'; NOBODY'S SWEETHEART; IT MUST BE SPRING; I'D LIKE TO DO THINGS FOR YOU
EL CAPITAN (glee club)
HERE COMES EMILY BROWN (orchestra)
SMILIN' THROUGH (Reinald Warrenrath)
IN THE GOOD OLD SUN SUNSHINE (orchestra)
WHISPERING (orchestra)
I'M YOURS from "Leave It To Lester" (McCoy & Hughes)
WHERE CAN YOU BE? (orchestra)
ROLLING DOWN THE RIVER (Hughes & quartet)
Medley from "Dixiana":
MR. AND MRS SIPPI (orchestra); A TEAR, A KISS, A SMILE (orchestra); MY AMBITION MEANS YOU (orchestra); DIXIANA (glee club)
SPANISH SHAWL (Hayton & Schutt)
I'D LIKE TO DO THINGS FOR YOU (Ponce Sisters)
YOU MAY NOT LIKE IT (orchestra)
ST. LOUIS BLUES (Willard Robison)
IT MUST BE SPRING (Mary McCoy & quartet)
NOBODY'S SWEETHEART (orchestra)
I'SE GOT RELIGION (quartet)
THE TRUMPETER (Reinald Warrenrath)
Finale (unlisted selection: glee club)

Aug. 20 (Wed) —Camel Pleasure Hour broadcast, featured Mary McCoy, Reinald Warrenrath, Billy Hughes, Willard Robison's orchestra. Male Chorus (18 voices). Newspapers did not list tonight's program.

Aug. 27 (Wed)—Camel Pleasure Hour broadcast, featured Reinald Warrenrath, Mary McCoy, Billy Hughes, Willard Robison, Lennie Hayton & Artie Schutt, 18 voice male chorus.

Overture (orchestra):
THE CAMPBELLS ARE COMIN'; IT'S EASY TO FALL IN LOVE; HOW ARE YOU TONIGHT IN HAWAII?, AVALON
THE MARCH OF TIME From "Earl Carroll's Vanities" (orchestra)
WHEN LOVE COMES IN THE MOONLIGHT(McCoy and Hughes)

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I'M CONFESSIN' THAT I LOVE YOU (orchestra)
AVALON (orchestra)
HOW ARE YOU TONIGHT IN HAWAII (Hughes and quartet)
IT'S EASY TO FALL IN LOVE (orchestra)
JEANIE (Reinald Warrenrath)
Selections From "Irene":
IRENE (orchestra and glee club); ALICE BLUE GOWN (orchestra); CASTLES IN THE AIR (orchestra); OPENING CHORUS (glee club)
MANHATTAN SERENADE (orchestra)
FOND MEMORIES (Mary McCoy)
CHINA BOY (orchestra)
ON REVIVAL DAY (Willard Robison)
Selections From "Garrick Gaieties" (orchestra, Hayton and Schutt)
THERE'S A SUNNY SMILE WAITING FOR ME (Reinald Warrenrath)
THE VAMP (orchestra)
I'M GOIN' SOUTH (quartet)
Finale:
SONG OF THE CONGO (orchestra)

Aug. 29 (Fri)—Registration of copyright of CANDLELIGHTS in the name of Robbins Music Corp., under E17508. Copyright renewed under R198321 (August 30, 1957), by C. B. Beiderbecke, Mary Louise Shoemaker and William H. Challis.

Bill Challis (9/24/73):

When Bix returned to New York from his home in Davenport and declared himself ready with another composition he had already titled it CANDLELIGHTS. I had much less difficulty with the notation since it was practically set in his mind and thus it was just a matter of getting together and getting the work done. IN A MIST was done while he was working, whenever and wherever I could find him.

The next two, IN THE DARK and FLASHES were notated in considerably less time since they were much shorter in length and more repetitious.

Copyright dates for: DAVENPORT BLUES (2/7/27); IN A MIST (11/18/27); FLASHES and IN THE DARK (4/18/31).

Sept. 3 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Billy Hughes, Reinald Warrenrath, Willard Robison, pianists Lennie Hayton & Artie Schutt, and 18 voice male chorus.

Overture (orchestra):
THE CAMPBELLS ARE COMIN'; SONG OF THE CONGO; WASTING MY TIME ON YOU; HITTIN' THE BOTTLE
BETTY CO-ED (glee club)
WHAT'S THE USE? (orchestra)
MY BLUE BIRD WAS CAUGHT IN THE RAIN (McCoy and Hughes)
RHUMBA RHYTHM (orchestra)
UNDERNEATHE THE STARS (orchestra and quartet)
CANDLELIGHTS (Hayton and Schutt)
HOW ARE YOU TONIGHT IN HAWAII (orchestra and Hughes)
AS . . . (?) (Reinald Warrenrath)
Selection From "Good Morning Dearie" (orchestra, glee club)

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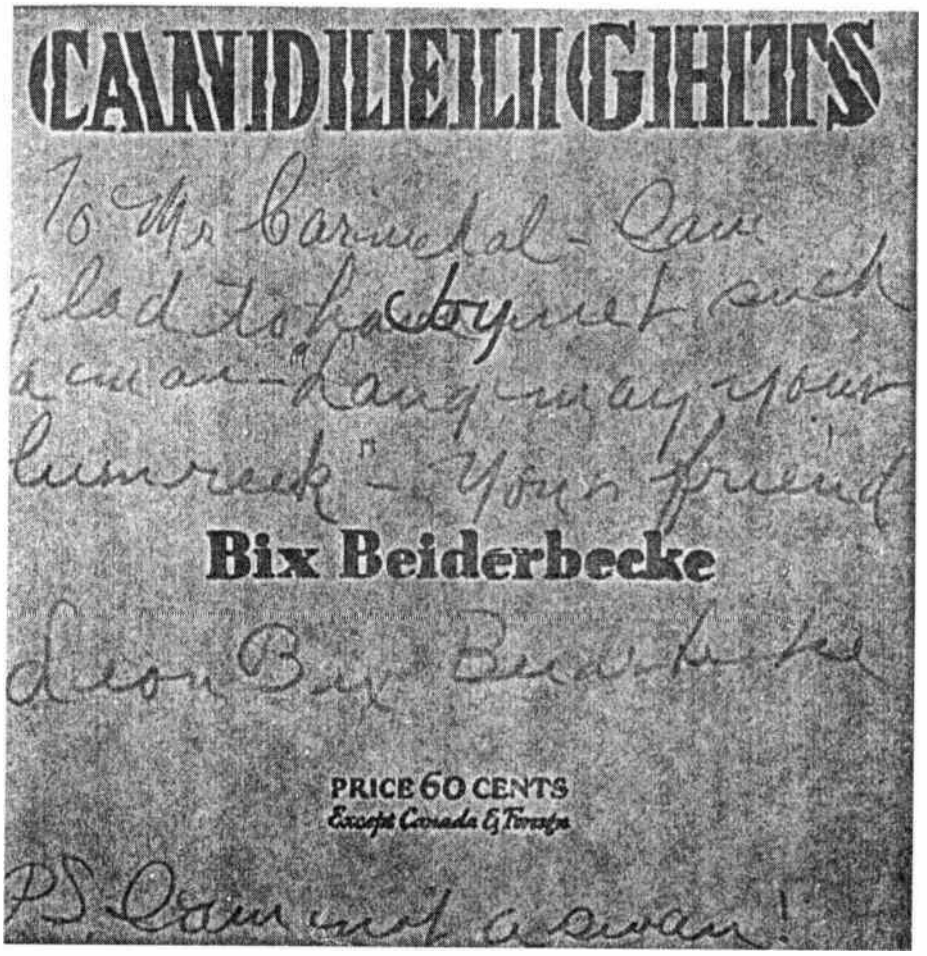

Bix autographed a copy of CANDLELIGHTS *to Hoagy Carmichael. (Courtesy Lilly Library, Indiana University, Bloomington, IN).*

HITTIN' THE BOTTLE (From "Earl Carroll Vanities") (orchestra)
WASTING MY TIME ON YOU (McCoy and quartet)
SONG OF THE CONGO (orchestra)
PLODDIN' ALONG (Willard Robison)
ALEXANDER'S RAGTIME BAND (orchestra)
TAKE OFF YOUR COAT (Reinald Warrenrath)
AT THE JAZZ BAND BALL (orchestra)
I'M GOIN' SOUTH (quartet)
Finale

Sept. 8 (Mon)—New York. Studio #2, 24th Street.
Victor Records.
L.L. Watson. Recording Director
Time: 10:00 a.m.–1:30 p.m.
2:30 p.m.–4:30 p.m.

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BIX BEIDERBECKE AND HIS ORCHESTRA

Bix (c); Ray Lodwig (t); Boyce Cullen (tb); Benny Goodman, Jimmy Dorsey, Charles "Pee Wee" Russell (cl/asx); Bud Freeman (tsx); Min Leibrook (bsx); Irving Brodsky (p); Eddie Lang (g); Joe Venuti (vn); Gene Krupa (d).

BVE 63630 **DEEP DOWN SOUTH** (Collins-Green)
Vocal: Wes Vaughan
Sales: 5,865 (Vic 23018). Sales figures unknown for Vic 25370

BVE 63630-1 Hold 30 days
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

BVE 63630-2 78 rpm: Vic 23018 (Released: Dec. 12, 1930)
Vic 25370 (Released: July 30, 1936)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: **Intro**, Leibrook (2); **Trans to C3**, Goodman (4); **C3**, **Bix** (16); Goodman (8); **Coda**, Venuti (6).

BVE 63631 **I DON'T MIND WALKIN' IN THE RAIN** (Rich-Hoffman)
Vocal: Wes Vaughan
Sales: 16,683 (Vic 23008)

BVE 63631-1 78 rpm: Vic 23008 (Released: Oct. 24, 1930)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

BVE 63631-2 Hold 30 days. Unissued
Soloists: **C1, Bix** (8); break before **C3**, Russell (2); **C3**, Venuti & Russell (16 & 6), Brodsky (8), Lodwig (2); **Trans to C4**, Lodwig (6).

At this point the band took a lunch break. Venuti and Lang left for another engagement and did not return. Leibrook left and returned at 3:35 p.m. with his string bass.

BVE 63632 **I'LL BE A FRIEND WITH PLEASURE** (Pinkard)
Vocal: Wes Vaughan
Sales: 16,683 (Vic 23008 Take #3). Sales figures for Vic 26415 unknown

BVE 63632-1 Hold conditional. Unissued

BVE 63632-2 Hold 30 days
78 rpm: Vic 23008 (Released: Oct. 31, 1930)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored ?

BVE 63632-3 78 rpm: Vic 23008 (Released: Oct. 24, 1930)
Vic 26415 (Released: Nov. 17, 1939)
(Note: Victor 26415 dubbed off HMV B8419)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored ?
Soloists: **Intro**, Cullen (1), Dorsey (1), **Bix** (1), Freeman (1); **C1**,

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Lodwig (16 & 8), Cullen (8); **C2**, pickup at end, **Bix** (2); **C3**, **Bix** (16), Dorsey (16).

While he was certain he did not do the arrangements for this session, Bill Challis stated (9/24/73):

I'm sorry I don't know who made the arrangements. I don't recall being aware at the time they were being made.

Whoever the arranger was, he deserves kudos for his chart on **I'll Be A Friend With Pleasure**. The intoduction with four soloists is noteworthy, and the poignant first chorus played by Lodwig on tightly muted trumpet and Cullen on muted trombone sets exactly the right introspective mood for this song. Even Wes Vaughan's vocal sounds appropriate for the words and melody. After Vaughan, the arrangement ignites, with the **Bix** of yore breathing fire and excitement into his horn. Both, **Bix** and Jimmy Dorsey solo over harmonically rich, sustained organ chords by the band, and Min Leibrook's string bass gives the ensemble the light, bouncing rhythmic life that neither tuba nor bass sax can provide.

The title listed here as found in the Victor Records files. Initially the title was listed with emphasis on "With Pleasure", and the original sheet music reflects this, but when issued on record, the entire title was released as shown.

Pee Wee Russell (TI-3/10/53):

Bix hired me for the date, and also hired Jimmy Dorsey and Benny Goodman. He ended up hiring three clarinet players. We worked out the solo routines and everyone was satisfied.

Pretty soon this guy wanted to do the date, and so did that guy, and **Bix** said to me, "**Gee, what am I going to do?**" He didn't want to hurt anyone's feelings so he ended up hiring everyone. He was paid for the date, but because he was over budget, he had to borrow cab fare home.

Esten Spurrier (3/10/73):

Bix hoped to some day, record with a hand picked group. When he got the Victor date, he thought that was it. But, due to hard times and old friends prevailing on him to hire them for the date, he ended up with a sort of muddy group. Far from his fulfillment!

When **Bix** sent me the record of **I'll Be A Friend With Pleasure**, I listened to that beautiful chorus. I felt a note of sadness and was real teary-eyed. There was such a note of sadness in it that I felt as though it was a good-bye. This is a private sort of thing and he didn't die until a year later. Whenever I listen to it, the same feeling comes over me. I really choke up!

On any **Bix** chorus I have the feeling of how he was feeling at the moment he played it. I always felt **I'll Be A Friend With Pleasure** was a special message to me, when he sent it. He mentioned he knew it was a chorus I'd like. That's a little soul bearing.

Sept. 10 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Reinald Warrenrath, Billy Hughes, Willard Robison, 18 voice male chorus, Artie Schutt & Lennie Hayton, The Ponce Sisters.

Overture (orchestra):

The Campbells Are Coming; Gee, But I'd Like To Make You Happy; Poor Butterfly; I Don't Mind Walkin' In The Rain; My Baby Just Cares For Me; Looking For The Lovelight In The Dark, From "Top Speed"

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I'M ONLY HUMAN AFTER ALL From "Garrick Gaieties"
WASHINGTON POST MARCH (glee club)
AM I GONNA SEE YOU SOME MORE (Mary McCoy and Billy Hughes)
SWEET JENNIE LEE (orchestra and Billy Hughes)
CHEER UP AND SMILE (Ponce Sisters)
LITTLE GRAY HOME IN THE WEST (Reinald Warrenrath)
Selections From "Shuffle Along" (orchestra and glee club)
SAD HORNS, DON'T BLOW YOUR BLUES AT ME (Willard Robison)
A BIG BOUQUET FOR YOU (Mary McCoy and quartet)
ARMOURER'S SONG From "Robin Hood" (Reinald Warrenrath)
OH, MISS HANNAH (quartet)
SUITE OF SERENADES (orchestra and twin pianos)

Charles Teagarden (1/8/60) remembered, and Hoagy Carmichael (9/24/62) confirmed:

A couple of days before the next recording date, **Bix**, my brother Jack and myself visited with Hoagy at his East 31st Street [223 ½ E. 31st St.] apartment. **Bix** entertained us by playing piano that evening. [Hoagy remembered **Bix** playing **IN A MIST** and his newest composition, **CANDLELIGHTS**].

Sept. 15 (Mon)—New York. Studio #2, 24th Street.
Victor Records.
L. L. Watson, Recording Director
Time: 1:15 p.m.—5:10 p.m.

HOAGY CARMICHAEL AND HIS ORCHESTRA

Bix (c); Ray Lodwig (t); Jack Teagarden, Boyce Cullen (tb); Jimmy Dorsey (cl/asx); Bud Freeman (tsx); Pee Wee Russell (asx); Min Leibrook (bsx); Irving Brodsky (p); Joe Venuti (v); Eddie Lang (g); Chauncey Morehouse (d).

BVE 63653 **GEORGIA ON MY MIND** (Carmichael-Gorrell-arr. Carmichael)
Vocal: Hoagy Carmichael
Sales: 3,641 (Vic 23013). Sales figures for Vic 25494 and Vic 25371 unknown

BVE 63653-1 78 rpm: Vic 23013 (Released: Nov. 14, 1930)
Vic 25494 (Released: January 6, 1937)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

BVE 63653-2 Hold 30 days. Unissued
Soloists: **C2** Lodwig (15), Venuti (9); Teagarden (6); **C3 & coda, Bix** (8 & 2).

BVE 63655 **BESSIE COULDN'T HELP IT** (Warner-Richmond-Bayha-arr. Carmichael)
Vocal: Hoagy Carmichael
Sales: 3,423 (Vic 22864)

BVE 63655-1 78 rpm: Vic 22864 (Released: Dec. 31, 1931)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?

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BVE 63655-2 Hold 30 days
78 rpm: Vic 25371 (Released: July 30, 1936)
LP: Sunbeam LP, vol 18-Sincerely, Bix Beiderbecke
CD: Bix Restored BXCD ?
Soloists: **Intro**, **Bix** (8); **C1**, Teagarden (32); **C2**, Venuti (8), Freeman (16); **C4**, Dorsey (8—8—8).

This was **Bix**'s last recording. A popular question that **Bix** buff's love to ask is which musician appeared on **Bix**'s first and last recording? Min Leibrook.

Bix did not appear on the other selection from this session:

BVE 63654 **ONE NIGHT IN HAVANA** (Carmichael-Porter-arr. Carmichael) Vic 23013

Hoagy Carmichael (5/23/57):

Bix did not play on **ONE NIGHT IN HAVANA**. It was Ray Lodwig with a very tight mute. The number was weak and there was no reason for **Bix** to play his style. **Bix** came in strong on the finish of **GEORGIA ON MY MIND**.

Jack Teagarden (I-2/18/60):

When I arrived, **Bix** was nowhere to be seen. After a few minutes I noticed he was sitting towards the back of the studio against a dark covered drape. He was seated on a stool, and as I looked at him, I could see him repeatedly pushing the valves of his horn. I swear he was talking to the cornet, saying things like, "**Don't let me down.**"

Bix had forgotten that he had asked Boyce Cullen and Tommy Dorsey, earlier, and he felt badly about the mistake, but there were only two trombone parts. Hoagy said he had a date coming up in November and Tommy could do that one. Tommy stepped aside and Boyce and I did this date. [Tommy Dorsey made Hoagy Carmichaels recording date on November 20, 1930.]

Hoagy Carmichael (I-6/18/75):

Jack Teagarden opened **BESSIE COULDN'T HELP IT** and laid down some of the hottest notes ever put on record. The recording director came running out of the control booth, waving his arms, and shouting, "Stop!" They couldn't have this put on record, and they made us start all over. Oh! If you could have heard Jack! What an opening chorus! **Bix** had to do the intro.

Ben Selvin (2/26/60):

During the nineteen thirties I acted as conductor for the various Columbia studio orchestras. We used thousands of musicians who were paid directly by the Columbia Company. I have no record of ever making any actual payments to many prominent side-men. The chances are **Bix** did some work for us.

Ben Selvin (12/16/60):

I know it was careless of me not to keep a record of the famous names who participated in the making of many of our discs, but in those days, we were pretty careless about keeping books and in many instances, paid the boys off in cash. This was done not to avoid paying a tax on the income, but because they needed the money to pay their room rent.

Eddie Miller (TI-undated):

I was present in the studio. I enjoyed the recordings and afterwards **Bix** and I went to Plunkett's where we shared a table. I commented on the three trombone men that had shown up. **Bix** remarked, "**Bill Rank is still my favorite trombonist.**"

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Cartoon by Bil Keane for The Family Circus (2/18/95).
(Reprinted by permission, Courtesy Bil Keane).

During this month, **Bix** was becoming less dependable on the radio program. Where he previously had detested rehearsals, he now would shun them altogether. He started to arrive late at the studio. These missed rehearsals resulted in **Bix** being unfamilar with the tunes to be played on each program. Art Schutt stated they never knew if **Bix** was going to play the 8 bars assigned to him, or 80 bars, or even 4 bars. Leo McConville remembered one arrangement where **Bix** had 4 bars to play, a 4 bar rest, and 4 more to play. Not knowing quite how to cope with it, **Bix** asked for Leo's help. This resulted in Leo kicking **Bix** in the shins to play, another kick to stop, and another to play. Nat Shilkret took it upon himself to knock on the door of **Bix**'s hotel room and drive him to the studio.

Sept. 17 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Reinald Warrenrath, Billy Hughes, Willard Robison, 18 voice male chorus, Lennie Hayton & Arthur Schutt, and Irene Bordoni.

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Overture (orchestra):
The Campbells Are Coming; Sing A Happy Little Thing; If You Could Care For Me; Get Goin'
The Gay Hussars (glee club)
Liza Lee From "Big Boy" (orchestra)
In My Heart It's You (Mary McCoy and Billy Hughes)
Out Of Breath From "Garrick Gaieties"
Go Home And Tell Your Mother (orchestra and Billy Hughes)
Tishomingo Blues (Willard Robison)
Get Goin' (orchestra)
If You Could Care For Me and **Did You Mean It?** (Irene Bordoni)
Selections From "Sweethearts":
While On Parade (orchestra and ensemble); **Cricket On The Hearth** (unidentified violin solo); **Jeanette** (orchestra); **Sweethearts** (Mary McCoy and glee club)
A Girl Friend Of A Boy Friend Of Mine (orchestra)
Good Evenin' (Mary McCoy and quartet)
Medley of Popular Songs (Lennie Hayton and Arthur Schutt)
Song Of The Timber Trail (Reinald Warrenrath)
La Veda (orchestra)
Freshman Hop (quartet)
Zonky (orchestra)
Sing Something Simple From "Second Little Show" (Irene Bordoni)
Ankle Up To The Altar With Me (orchestra)
Finale

Sept. 24 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Reinald Warrenrath, Billy Hughes, Willard Robison, 18 voice male chorus, Lennie Hayton & Arthur Schutt.

Overture (orchestra):
The Campbells Are Comin'; Let's Go Native; Eatin' My Heart Out For You; Sing A Happy Little Thing
Aces All (glee club)
What's The Use? (orchestra)
Always In All Ways From "Monte Carlo" (Mary McCoy and Billy Hughes)
Maybe It's Love? (orchestra and Billy Hughes)
In A Mist (Lennie Hayton and Arthur Schutt)
In The Shadows (orchestra)
Rose Marie (Reinald Warrenrath)
Selections From "The Merry Widow":
I Love You So Much (orchestra); **Vilia** (Mary McCoy); **The Girl At Maxim's** (orchestra); **Maxim's Orchestra; Women** (glee club)
Let's Go Native (orchestra)
Eatin' My Heart Out For You (Mary McCoy and quartet)
San Toy (orchestra)
Music Of A Mountain Stream (Willard Robison)
Sing A Happy Little Thing From "Dough Boy" (orchestra)
The Green-Eyed Dragon (Reinald Warrenrath)
Riverboat Shuffle (orchestra)

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HAPPY FEET From "King of Jazz" (quartet)
IF I COULD BE WITH YOU (orchestra)
Finale

Oct. 1 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Reinald Warrenrath, Billy Hughes, Willard Robison, 18 voice male chorus, Lennie Hayton & Arthur Schutt. An added attraction, the Ponce Sisters.

Overture (orchestra):
THE CAMPBELLS ARE COMIN'; I LIKE A LITTLE GIRL LIKE THAT; I'LL BE BLUE JUST THINKING OF YOU; THE SHIN-DIG
THE TOY GRENADIER (glee club)
I LIKE A LITTLE GIRL LIKE THAT (orchestra)
I'M LEARNING A LOT FROM YOU (Mary McCoy and Billy Hughes)
JAPANESE SANDMAN (orchestra)
Medley From "Garrick Gaieties" (Ponce Sisters)
ROAMING THROUGH THE ROSES (orchestra and Billy Hughes)
WHAT IS THIS THING CALLED LOVE? (Lennie Hayton and Arthur Schutt)
THE CONNEMARA SHORE (Reinald Warrenrath)
Selections From "Sari" (orchestra and glee club)
IF I COULD BE WITH YOU (orchestra)
I'LL BE BLUE JUST THINKING OF YOU (Mary McCoy and quartet)
IF YOU CAN'T HAVE THE GIRL OF YOUR DREAMS (orchestra)
SAD HORNS, DON'T BLOW YOUR BLUES AT ME (Willard Robison)
THE SHIN-DIG (orchestra)
THE WORLD IS WAITING FOR THE SUNRISE (Reinald Warrenrath)
JAZZ ME BLUES (orchestra)
I'M DOIN' THAT THING (quartet)
I CAN MAKE ALMOST ANYTHING BLOOM (orchestra)
Finale

October—Aside from reviews of his recordings in various trade magazines and comments on his recordings by the astute critic, Abbe Niles, in *Bookman*, the only known discussion on **Bix**'s playing is in the October issue of *The Symposium* (a critical review) by Charles Edward Smith, a pioneering jazz writer: "Jazz" [pages 502-517]. He referred to **Bix** on pages 504 and 507.

The first discussion on **Bix** is on page 509: "**Bix** takes an ad-lib chorus in this piece [ROYAL GARDEN BLUES by the Wolverines], a tradition of uncertain origin in jazz bands, and this innovation which permits a number of bars at the pleasure of the soloist is one of the most important features of blues and jazz."

In his final mention of **Bix,** [on page 511], Smith says, "Years ago, **Bix Beiderbecke** played JAZZ ME BLUES with the Wolverines; the rendering was subdued, nostalgic, simple—even to **Bix's** ad-lib chorus. More recently **Bix** played this again in Rollini's arrangement, for the Okeh people. In this latter rendering there are complex rhythms which with the theme and its variations make up a solid, organic pattern, and the climax, reached in the chorus by **Bix**, is high poetry."

Oct. 8 (Wed)—Camel Pleasure Hour broadcast, featured Mary McCoy, Reinald Warrenrath, Billy Hughes, Willard Robison, Arthur Schutt & Lennie Hayton, and an 18 voice male chorus. During this broadcast **Bix** blacked out in the middle of a solo. He returned to Davenport, shortly after this traumatic experience. His place in the orchestra was taken by Robert "Bobby" Effros, starting with the next program.

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Overture (orchestra):
THE CAMPBELLS ARE COMING
FIELD ARTILLERY SONG (glee club)
A GIRL FRIEND OF A BOY FRIEND (orchestra)
BLESS YOUR LITTLE HEART (Mary McCoy and Billy Hughes)
DARDANELLA (orchestra)
MY MAD MOMENT (Billy Hughes and orchestra)
SONG OF THE COTTON FIELD (Willard Robison)
MY MAN FROM CAROLINE (orchestra)
ROSES OF PICARDY (Reinald Warrenrath)
Medley of War Songs
I CAN MAKE ALMOST ANYTHING BLOOM (orchestra)
GOOD EVENIN' (Mary McCoy and quartet)
GOOD FOR NOTHING BUT LOVE (orchestra)
Rogers and Hart Medley (Arthur Schutt and Lennie Hayton)
DARBY HICKS (Willard Robison)
THERE IS NO DEATH (Reinald Warrenrath)
SKELETON JANGLE (orchestra)
CHEER UP AND SMILE (quartet)
EL CHOCLO (orchestra)
Finale

Frankie Cush (2/14/59):

Bix had an eight bar take-off to play, he stood up to take this solo but his mind went blank and nothing happened. As I heard the story, he was not drinking at the time, but excessive drinking was the source of this sudden mental lapse; it finished him in radio.

Charles Margulis (I-3/27/66):

I wasn't on the broadcast when **Bix** had his breakdown. I was off the program for the final six months due to an illness [Charles suffered a nervous breakdown from overwork]. Ray Lodwig called me and said, "We've got to do something. **Bix** is seeing things, designs and all. He's in terrible shape." The only thing we could do was send him home for a rest. So we did!

Bix was drinking heavily. Let me say, I believe this was due to the frustrations he felt after leaving the Whiteman band. His having to go down to the level of music away from the Whiteman organization. Whiteman was the greatest in the outside and free-lance world and it was like going back to grade school after having finished college. I believe what contributed greatly to his demise was his frustration and discouragement complete with the tearing down of his standard of living.

Esten Spurrier (2/5/73):

He had written prior to his return, that he would like to come home for the winter. I discounted it as a nostalgic hour in which he wrote.

I couldn't believe it when I got a call from **Bix** saying, "**How about picking me up at the depot and taking me home?**" His only stop from New York was a day in Chicago and he was disappointed some of his buddies were not in town. Far from having a breakdown, he was as "bright-eyed and bushy-tailed" as I had ever seen him. Genuinely happy to be back.

Bix, now home, paid his Davenport Musicians' dues for the third and fourth quarter of 1930, plus his assessments. Effective date is from Oct. 1 in the union ledger. The date they were paid is not listed.

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Nov. 6 (Thu)—*Daily Times* ad: "Regular $7.25 lump coal for a limited time only at $5.75 ton cash. East Davenport Fuel & Lumber Company, 2023 E. River Street. Tel: Kenwood 3511 or Kenwood 443 or 444."

Nov. 12 (Wed)—British music journal *Melody Maker* reported **Bix** had left New York for Davenport. Information from the USA is usually sent to England and printed 4 to 6 weeks later.

Nov. 20 (Thu)—In his book, *The Stardust Road* [page 140], Hoagy wrote of a Victor recording session that included: **Lazy River, Papa's Gone Good-Bye,** and **Just Forget** and cited **Bix** as being present. When the recordings were played for Hoagy, he admitted he had made a mistake and the horn work was that of Mannie Klein.

Nov. 23 (Sun)—The Universal Technicolor film, "King Of Jazz," shown at Uptown Theatre in Davenport, 14th and Harrison Streets.

Esten Spurrier (2/14/73):

When it opened, **Bix** saw it. He was kind of hurt he was not in the movie. He said he had an understanding with Paul that he could rejoin the band. Paul had indicated when he did, Andy Secrest would be let go. I wondered if this wasn't a face saver with **Bix**. When Whiteman later appeared at Danceland, they discussed the matter, and I learned this was the case. **Bix** felt he didn't want to rejoin the band under those circumstances.

Dec. 10 (Wed)—*Daily Times*: "**Bix Beiderbecke** will appear with Trave O'Hearn's band at the Moline Eagles Hall Wednesday night."

Personnel: Ed Sidebothom, Buzz Howe (t); **Bix** (c); David Skinner (tb); Ed Gunther, Trave O'Hearn (rds); Les Swanson (p); Jack Willet (d).

Dec. 11 (Thur)—**Bix** played the piano in the parlor of the family home at 1934 Grand Ave. while awaiting the birth of Burnie's second son, Richard Bix, delivered upstairs.

Charles Hilton Beiderbecke, Burnie's oldest son (I-7/14/96):

I was too young when **Bix** died to recall much about him, but my parents loved to tell the story of why Uncle **Bix** left me his piano. We were living with my grandparents and **Bix** tried to entertain me. He flipped a spinning top on my head. I was two years old and frightened, I let out a scream that only a great pair of lungs could accommodate. The top had caught in and tangled my hair. **Bix** felt bad about scaring me and after freeing the top **Bix** said, "**If he can live through this, he can have my piano.**" I donated the Weber grand piano to the Putnum Museum [Davenport] in later years.

Dec. 17 (Wed) —Les Swanson's diary noted the Eagles Fraternity dance with O'Hearn in Moline. Personnel as before, but add Francis Ellsworth (tsx).

Les Swanson (8/23/65):

When Trave O'Hearn arrived at the ballroom, he found **Bix** was there early. He was working on a composition. Trave was uncertain as to the title, [Probably **In The Dark**].

Dec. 31 (Wed)—**Bix** played with a local band for a New Year's Eve party. Details unknown.

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1931

JAN. 17 (SAT)—The Paul Whiteman Orchestra (18 musicians with seven entertainers) appeared at Danceland, in the Davenport Eagles Building.

Andy Secrest (I-3/27/66):

Our train pulled into the station, and we didn't know if we'd see **Bix** or if he was still in town. Our doubts were quickly put to rest when a familiar figure awaited us at the depot. It was **Bix**.

He looked like a million dollars. Tram threw his arms around **Bix** and hugged him as someone would a long lost son who had just returned home. They didn't say a word. They didn't have to, you could see their feelings in their eyes. By now, all of the guys were pushing towards **Bix**, reaching out to slap him on the back, mess up his hair, or just touch him to show their affection.

Paul got off the rear of the train and stood on the platform, beaming with happiness at the sight of **Bix**. Paul commanded, "Come here, **Bix**, you lovable son-of-a-gun, let the old man hug you."

It was an emotional reunion and Paul insisted that **Bix** sit in with the band that evening. **Bix** seemed reluctant but he was not about to deny Paul his request.

Esten Spurrier (2/12/73):

Bix picked up my wife and me. The band was setting up when we arrived and one of the eagle-eyed Whiteman men spotted **Bix**. Helen and I almost got trampled in the stampede. I was so grateful to see his acceptance and the genuine affection shown him.

Mildred Bailey clucked over him like a mother hen. I wish I could remember her salutation but I can only recall the tenor of her greeting. She was robust and roisterous, and she had a rough conversation, radiating great affection, warmth, gladness, yet all masked by gruffness, hiding an outward show. Her eyes were misty with tears and her whole demeanor was so lovable and motherly.

Roy Bargy (10/15/63):

During the first intermission, Whiteman made a very complimentary speech to the crowd. He told them what **Bix** meant to his band, and the crowd responded with applause.

Paul always had a tender spot in his heart for **Bix**. He was never furious with **Bix** at any time, but always most sympathetic and saw to it that **Bix** got the best of care in Cleveland

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and elsewhere. Paul overlooked **Bix**'s faults because of his great talents and pleasant manner. Paul realized that he had in his employ one of the all-time jazz greats.

Andy Secrest (I-3/27/66):

When **Bix** took his seat, I don't know what we expected. We knew he had been ill, but because he looked so well, I guess we expected the old fire to be there. It wasn't. We played one of the tunes that would give **Bix** some solo work, and when he stood and played you could see the hurt in Paul's eyes. Paul didn't let on, nor did any of us. Tram said that **Bix** just needed more rest. Paul assured **Bix** that his chair was still open, and **Bix** promised he'd be back in a couple of months.

Paul Whiteman in 1967, one of his last photographs. (Courtesy Norman P. Gentieu).

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Esten Spurrier (2/12/73):

Bix wanted to tell Paul about me. He told Paul one of his ambitions was for Paul to get in the position of having us together in the Whiteman band. Very flattering and very embarrassing. Paul asked several questions and stated he hoped the time would come (very kind, wasn't he?).

Andy Secrest (I-3/27/66):

We said our farewells at the railroad station, and both Tram and Paul gave **Bix** one last hug, and we boarded. We waved until the depot was out of sight.

Paul turned to Tram and asked if he thought **Bix** would be back anytime soon? Frank told Paul that he was uncertain. Paul said, "You know that I love **Bix** like a son, but deep down inside I don't think **Bix** will ever be with us again."

c. Jan. 20 (Tue)—Neil Whiteside remembered **Bix** sitting in with Cliff Mandy's band at the Davenport Coliseum.

Personnel (partial): John Schultz (asx); Neil Whiteside (tsx); unknown sax, two trumpets; Vic Servoss (tb); Fred Morgan (sb); Duke McGurk (d); Cliff Mandy (p).

Les Swanson (12/27/65):

Whiteside related that **Bix** said, "**I haven't been playing too much.**" He apologized for his lip, which wasn't up.

Feb. 6 (Fri)—**Bix** went to Chicago. He roomed at the Sherman House.

Feb. 8-18 (Sun-Wed)—Jack Teagarden joined Red Nichols and His Orchestra at the Hotel New Yorker. Jack remembered rooming with **Bix** on the forthcoming weekend while playing with Red Nichols and His Orchestra.

Feb. 9 (Mon)—The Paul Whiteman Orchestra opened at Granada Cafe, Chicago. **Bix** visited with the musicians.

Andy Secrest (I-3/27/66):

Bix stopped off en route to New York, where he said he had a few business deals brewing. **Bix** confirmed what Whiteman had already concluded, that he wouldn't be returning to the band, at least not any time soon.

Roy Bargy (6/17/56):

We were playing Chicago and **Bix** came through on a quick trip from his home town to New York. He looked just great and we all hoped that he would never again fall into bad habits. However he did just that and I'm sure you know the rest.

I would like to add a few remarks of my own concerning **Bix**'s personal habits which may be enlightening to all young people. This concerns the use of marijuana, otherwise known as "tea", "weed", or what-have-you as a stimulant to great jazz. **Bix** never used the stuff. It is true that a lot of the present crop of jazzmen use the stuff to excess, which makes it look bad for the old timers who did not. **Bix**'s one bad habit was that he could not control the drinking and that led to his early death.

Feb. 11 (Wed)—**Bix** moved into the 44th Street Hotel, room #605, New York. **Bix** arrived late Wednesday night or early Thursday.

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Jimmy Hatlo cartoon, "They'll Do It Every Time."
(Courtesy King Features Syndicate, Inc.).

Feb. 12 (Thu)—Fletcher Henderson Orchestra appeared at the Roseland Ballroom. "Big Holiday Show."

Richardson Turner (2/19/61):

> **Bix** and I were on our way to heist a few at a speakeasy one late afternoon—we passed the back of the Roseland Building and 8 or 10 of the Henderson men were on the fire escape smoking. **Bix** looked up and waved but no recognition. Then he took off his hat so they could better see him. The result was magic. They all began to wave. I can only guess that they included, Rex Stewart, Coleman Hawkins, etc. But my point is the fact that **Bix** was so universally recognized and showered with idolatry wherever he went.
>
> **Bix** told me, at the speakeasy, that he'd only go across the street to hear two horns—Louis and LaRocca. He felt abandoned by the musicians. "**Where are they when I need them?**" he asked.

Bill Challis said an earlier attempt to drive **Bix** to join the Casa Lomans was averted when **Bix** got out of the car at Central Park. His reasoning was that he would be left stranded with musicians he didn't know.

Feb. 12 (Thu)—Cork O'Keefe drove **Bix** to hear the Casa Loma Orchestra at Cook's Butterfly Ballroom. Real "Battle of Music"—Casa Loma 14 musicians vs. McEnelly's 12 musicians." Dancing 8-1. Gents 75¢. Ladies 50¢.

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Springfield Daily News: "The Casa Loma Orchestra boasts of a fine brass section and specialty singing numbers with Jack Richmond as featured soloist. Their vocal numbers are done in glee club style by the entire orchestra."

Gene Gifford (5/20/60):

Cork was manager and booker for the band at that time, and he arranged the trial of **Bix** with the band. We were seeking a trumpet man who could excel at jazz solo work and O'Keefe conceived the idea of seeing if **Bix** would fit in the band. This was implemented, and not found to be feasible for various related reasons.

The band was looking for a hot cornet as they planned to let Dub Shoffner go.

Feb. 14 (Sat)—Jack Teagarden roomed with **Bix** at the 44th St. Hotel for the weekend.

Jack Teagarden (I-2/18/60):

I spent the weekend with **Bix** in his apartment. He was working on IN THE DARK and had only a beginning and an ending, being unable to connect the two. I whistled a bridge that I felt would fit. **Bix** was delighted and kept it in the composition that Challis scored.

Feb. 15 (Sun)—Jack Teagarden also spent this day with **Bix**.

Jack Teagarden (I-2/18/60):

Bix decided that he wanted to visit the Bellevue morgue and he wanted me to come along. I told him if I had a pint of gin in me, I might consider it. This was the most gruesome morgue in the world! **Bix** talked me into going. He slipped the caretaker a five dollar bill, and we went about looking at all the corpses. I held up pretty well, but we had to leave when **Bix** started to get sick. Looking back, I wondered if **Bix** might have had a premonition of his own death?

Feb. 16 (Mon)—Pat Davis (6/6/61):

Bix joined the Casa Loma Orchestra at the Metropolitan Hotel in Boston. He arrived by train.

Personnel: Bobby Jones, Joe Hostetter, Dub Shoffner (t); Billy Rauch, Walter "Pee Wee" Hunt (tb); Spike (Glen Gray) Knoblauch, Ray Eberle (asx); Pat Davis (tsx); Howard "Joe Horse" Hall (p); Gene Gifford (g/bj/arr); Stan Dennis (sb); Tony Briglia (d); Mel Jenssen (vn and conductor); Jack Richman (v).

Billy Rauch (5/8/60):

I called a trumpet rehearsal in the afternoon (Monday to be exact) in one of the boys' hotel rooms. They ran through some of the book as best they could in the 2 or 3 hours. **Bix** and I talked about his drinking, and I told him how my room mate (Mel Jenssen) and I never drank on the job but always had parties afterward in our room and that's when, and only when, we drank.

Feb. 17 (Tue)—Casa Loma played at Roseland, Taunton, Massachusetts. Dance 8 p.m.-1 a.m. Admission 75¢.

Mel Jenssen (2/17/64):

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I vividly remember the time the band travelled in private automobiles. In one car: **Bix**, Dub, Tony, Billy, and me. On the way to the job, we had a flat tire and while Tony, Billy and I fixed the flat, **Bix** and Dub remained in the car and finished a jug that Dub had brought along. When they arrived at the job, **Bix** was unable to play.

Feb. 18 (Wed)—**Bix** remained in his hotel room all day. Unknown to the other members, Dub and **Bix** continued their drinking in the room. **Bix**, again unable to perform, turned out to be a big disappointment for the Casa Loma Orchestra as they were a co-op band (each musician sharing in the expenses and profits) and the feeling was they couldn't afford the luxury of carrying **Bix**. A vote was taken and the decision was made that **Bix** should return to New York.

Gene Gifford (5/20/60):

Bix admitted his heart was not in playing with the Casa Lomans. He said he was not inclined towards big band type of work, either. It was doubtful that in his present condition **Bix** would have been able to carry on the rigors of the big band requirements.

Feb. 19 (Thu)—**Bix** returned to New York by train.

Fred Bergin via Bob Harrington (1/10/66):

My saddest recollection of **Bix** was in New York, a few months before he died. He had just been let go by the Casa Loma Band and he looked bad. It was evident he wasn't going to be around very long. Yet he was the same nice guy I had always known.

Hoagy Carmichael (2/19/60):

Bix was doing little or nothing during this period. He stayed in the 44th Street Hotel almost all the time. He was incapacitated and I would drop in occasionally to keep him a little company. I worked at the S. W. Strauss Co. on 5th Ave. which was near his hotel.

Feb. 28-March 1 (Sat-Sun)—**Bix** ill with tonsillitis.

March 4 (Wed)—**Bix** wrote a letter home on stationery from 44th Street Hotel. New York. Telephone Bryant 2500 (3 minutes from 20 theatres).

Wed. night.

Dear Folks:-

You probably will tear this up before you read it because you must be disgusted with me, but I'll take a chance and write anyway. You can believe me or not but I was sick. I had that yearly attact of tonsilitus and it was terrible lying here thinking of you. I had to cancel 3 dates. I went to Boston so sick that I told the leader I just couldn't make it. He gave me $50 and told me to join them anytime so I came back here and just laid here with a fever and you can tell Uncle Tall that the only reason I'm writing this now is because of Christian Science [Bix wrote "sp?" above Science] **because I would have died if I hadn't talked myself out of it—with the worry etc. If I'd known that it was so tough for dad to send that I wouldn't have asked for it—another thing that I'm sorry about is not sending mom anything for her birthday but Mar lst was my sickest day.** ***I swear this was not from drinking***

I'm all right now and have booked several jobs—(college parties)

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with my band Friday night. Princeton—the 14th Amherst and others. I may go back on the camel hour or syncronize movies—I don't think I'll rejoin the Casa-Loma band because there's more 'do' here. doing club dates—radio etc.

That's all I have to say, and I'll do my best to send you the money that you very kindly (and timely) sent me as soon as I can, also the income money.

Much Love
Bix.

P.S. Love to Mary, Burnie and the babies.
P.S. Have you heard the candlelight program?

March 6 (Fri)—Possible Princeton dance date **Bix** referred to in his letter? Details unknown.

March 10, 1931 (Tue)—**Bix**'s 28th and last birthday.

March 13 (Fri)—Believed Princeton dance. Group unknown.

March 14 (Sat)—Dorsey Brothers Orchestra played Senior Hop in College Hall at Amherst College in Amherst, Massachusetts. Date booked by Art Michaud.

Personnel: **Bix** (c); Bunny Berigan, Bill Moore (t); Tommy Dorsey, Glenn Miller (tb); Jimmy Dorsey, three others (rds); Arthur Schutt (p); Carl Kress (g); Johnny Morris (d); unknown (sb).

College newspaper: "**Bix**'s group was considered one of the best five-piece outfits in the country." The five pieces would be: **Bix**, Tommy, Jimmy, Arthur, and Johnny.

Johnny Morris (12/2/69):

It was a prom date at Amherst College and we traveled from New York by bus.

Bix was very moody and despondent on this date, but the students recognized his talent and wanted him to play his own tunes. **Bix** was not anxious to play . . . . but out of the big band we formed a small jazz group and finally succeeded in getting **Bix** to "jam" with us.

Bix played all his old tunes (the Okeh recordings that made him famous) and was so tremendous! The crowd gave him a great ovation. At this point in **Bix's** career, his lip was going and the peak of his fame had passed, but on that night **Bix** completely captured the audience.

March 16 (Mon)—**Bix**, still at Amherst, Mass, sent a birthday telegram to his father. He obviously enclosed a money order.

CA161
B H BEIDERBECKE,
DAVENPORT IOWA.
SPEND THIS ANY WAY YOU LIKE SO LONG AS YOU TURN IT INTO BIRTHDAY GLADNESS. WARMEST CONGRATULATIONS.
BIX.

March 21 (Sat)—Mary Louise Shoemaker's third son Julien was born in Atlanta, Georgia.

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March 23 (Mon)—Agatha wrote to Mary Louise and her new grandson, Julien, lovingly welcoming him to the family.

Agatha Beiderbecke, **Bix**'s mother to Julien (3/23/31):

Welcome to this great big world! And what's the difference if you are a boy—Grandma just loves boys. So does every one else in your family. Now be a good boy and when Grandma gets better, she will come right down to see you.

Agatha also wrote about a severe bout of the flu that left her weak and tired. She told Mary Louise about "Trudel", Carl T. and Adele's daughter, expecting in about 7 months.

Am enclosing **Bix**'s first letter. Got one since, that he had had a bad case of tonsolitis, [sic] so he had not gone to Detroit yet. Will let you know when we hear more.

Agatha signed the letter:

Much love and many kisses—Mother.

April 16 (Thu)—"Sunny" Clapp and His Band O' Sunshine recorded two takes of **Come Easy, Go Easy Love** for Victor in New York. Recording was unissued, but remade July 1 with different personnel. **Bix** was rumored to be on this recording, but Hoagy Carmichel (I-10/12/73) was quick to dismiss the possibility.

April 18 (Sat)—Copyright registration for **Flashes** (E22489) and **In The Dark** (E22490) by Robbins Music Corp. Renewed April 21, 1958, under R213591 and R213592 respectively, by C. B. Beiderbecke and Mary Louise Shoemaker.

Copyright dates for: **Davenport Blues** (2/7/27); **In A Mist** (11/18/27); and **Candlelights** (8/29/30).

Bill Challis via Norman Gentieu (6/25/79):

In The Dark had the same formula, main part rhythmic with a melodic middle.

Flashes, **Bix** did it in a hurry. He wasn't working and he did the composition because he needed the money. Jack Robbins was willing to accept almost anything. **Bix** would say, **"I have another one."** It was the only income he had going.

Flashes was done in the same format as as the others but required too much musical knowledge, too much musicianship to understand it.

If **Bix** had lived, he would have changed the formula. He'd have given it more thought and come up with something different.

Bill Challis (9/24/73):

Paul Mertz felt **Flashes** should be played a bit faster than **Bix**'s other compositions. I think they should all be played at the same tempo.

May 1 (Fri)—Benny Goodman fronted the band. They played for a house party at Princeton University Cottage Club.

Personnel: **Bix** (c); Charlie Teagarden (t); Will Bradley (tb); Benny Goodman (cl); John Geller, Bud Freeman (sx); Joe Sullivan (p); Bill Challoner (g); Johnny Powell (d).

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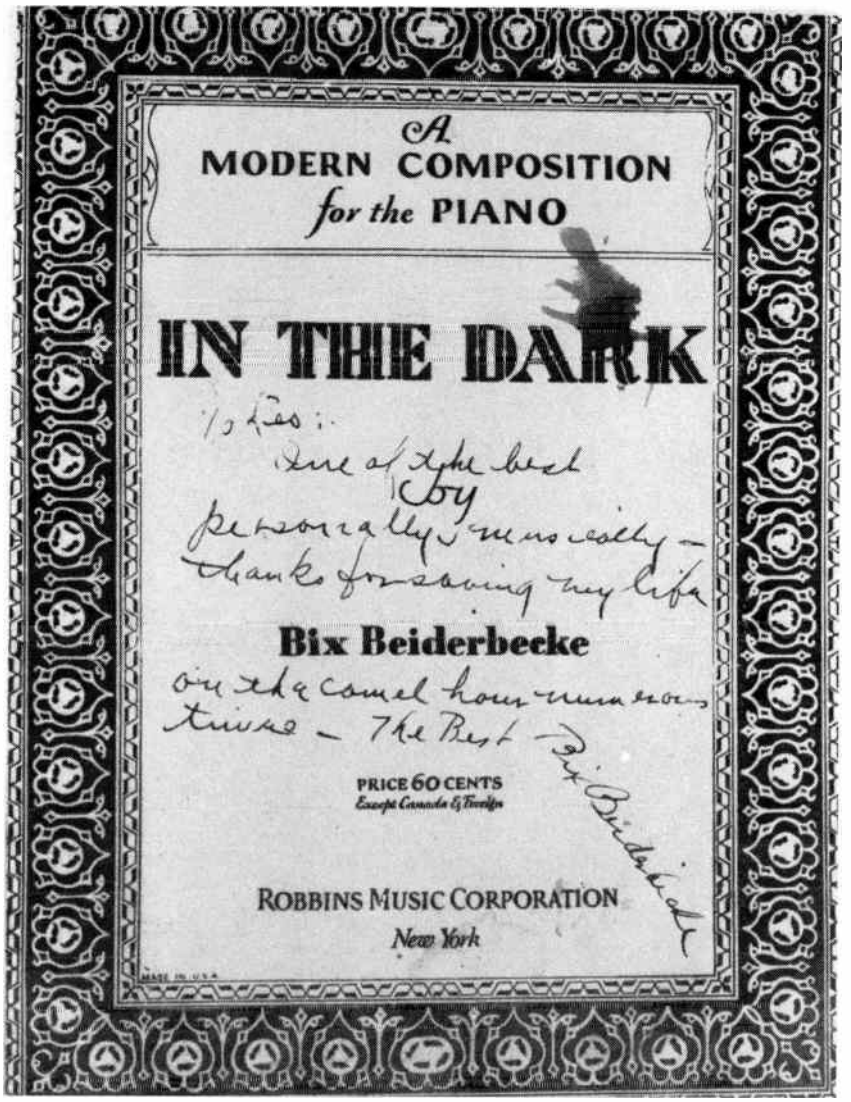

Bix autographed a copy of IN THE DARK *to Leo McConville. (Courtesy Leo McConville).*

Richardson Turner (2/15/61):

We all went, Bill Priestly, Mike Peterson, etc. On opening night, to say that **Bix** stole the show is trite. He was the lion of the prom.

The next morning a half dozen of the musicians got together with dreadful hangovers from bootleg applejack (Jersey Lightnin') for a jam session in one of the dorm rooms. **Bix** was as ashen as the underside of a toad and had a pitiful hangover.

It may be sacrilegious to tell you but he couldn't play a nickel's worth. He was uninspired and no wonder.

Bix was mean, sarcastic and ornery. It was the first and only time I ever saw him that way!

May 2 (Sat)—Jimmy Dorsey (cl/asx) replaced Benny Goodman. Same band at the Charter Club. Following the job, the band moved to Byrnes McDonald's home.

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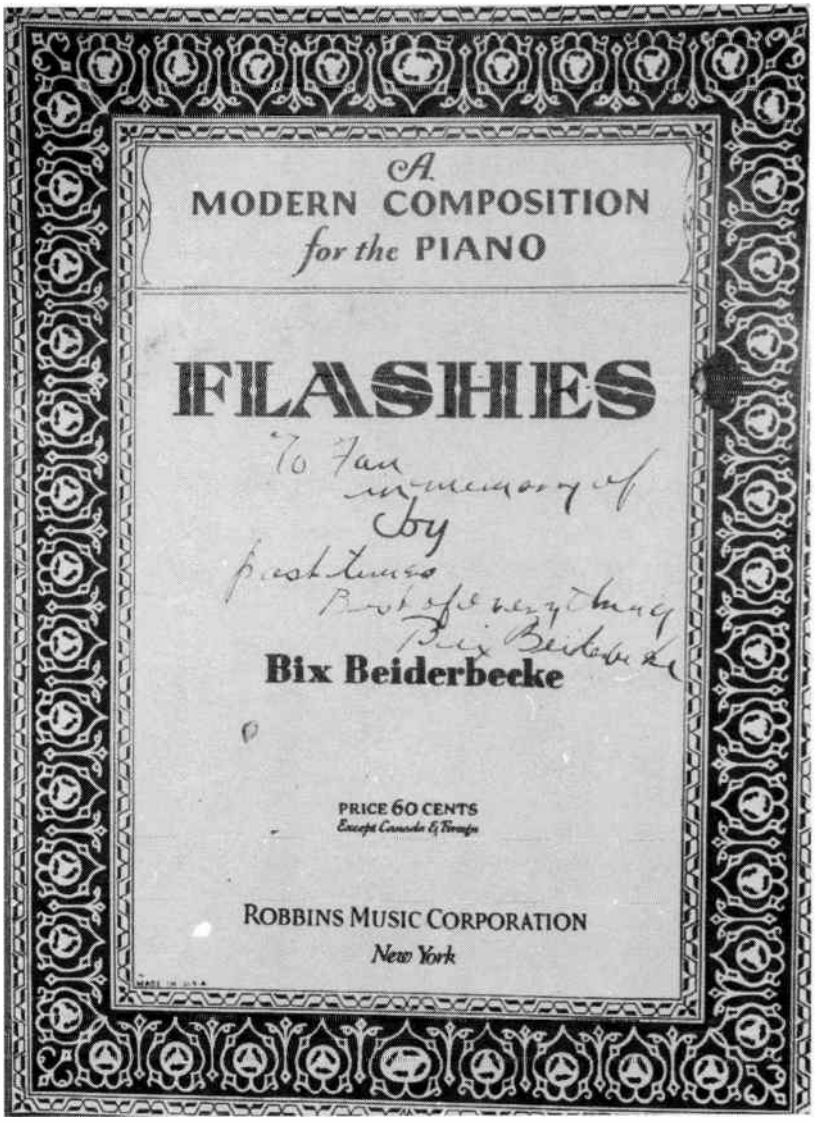
A
MODERN COMPOSITION
for the PIANO

FLASHES

To Fan
in memory of
Joy
best wishes
Best of everything
Bix Beiderbecke

Bix Beiderbecke

PRICE 60 CENTS
Except Canada & Foreign

ROBBINS MUSIC CORPORATION
New York

Bix autographed a copy of FLASHES *to "Fan", a relative of Leo McConville. (Courtesy Leo McConville).*

Johnny Powell (10/31/61):

Several members of the band had not eaten that night, but there were ample amounts of booze both nights. The fraternity boy's [Byrnes McDonald's] house was an enormous mansion, with a long winding drive leading up to it.

As the evening wore on, the band got more lubricated. **Bix** forsook the cornet and proceeded to assist [Joe] Sullivan at the piano. Sullivan playing bass and **Bix** playing treble. **Bix** sober, was a fine pianist. But he was playing very badly in his potted condition. Sullivan became progressively angrier with him. Finally, Sullivan became so enraged, he pulled his hair over his face and began pounding his fists on the piano keys. He demanded that **Bix** leave the piano.

Bix, with his feelings hurt, got up and left the piano. When it came time to leave, **Bix**

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could not be found. We searched from the attic to the cellar. We decided to go back to town, and **Bix** would have to fend for himself.

Charlie Teagarden (I-2/26/64):

The later the evening got, the more **Bix** started to lay off his horn. The guys were wondering why. **Bix** explained his horn wasn't working right. He took it apart and placed the pieces on top of the piano. He proceeded to play four handed piano with Joe Sullivan. Joe became really annoyed and **Bix** left the bandstand.

When it came time to leave, **Bix** was nowhere to be found. I gathered up the pieces of his cornet and put them into a paper sack. When I got home, I tossed the sack into the closet. A few days later, I gave the paper sack back to **Bix**, with all the pieces as he had disassembled them.

Joe Sullivan's reaction was typical. He simply would not tolerate anything that compromised the quality of the music he played. That's why the club dates he played in San Francisco in his last public performances — for noisy, boorish customers who didn't care about great jazz piano — proved so frustrating.

May 3 (Sun)—Jose Ferrer via Gregory Catsos (October 1986):

That morning, **Bix** awoke and wandered into another fraternity house. He spent the early hours entertaining himself at their parlor piano. As the students awoke and filtered downstairs, **Bix** decided it was time to leave and went out the front door. Once on the sidewalk, he reached into his hip and raised a flask to quench his thirst. The campus police were right on the spot and there was some disagreement about his openly drinking (a) on a college campus and (b) on a Sunday. Byrnes McDonald's parents were quick to come to **Bix**'s aid. They convinced the authorites they would take care of **Bix**. He returned with them for a welcome breakfast. Then they drove him to the railroad station and put him aboard the New York bound train.

May 4 (Mon)—**Bix** returned to New York.

Johnny Powell (10/31/61):

The next day, I was sleeping it off at my hotel, The Belvedere. Towards noon the desk called, and **Bix** came up, he was quite sober by then. He threw a large roll of bills on my bed and said, "**See how I took care of you boys.**" He then told how he had left the piano in disgust and found his way to the library of the house, where he went to sleep on the sofa. The next morning, the family rescued him [from the campus police] and gave him breakfast. The McDonald family paid him for the band, apparently forgotten the night before. They took him to the train station, bought him a ticket, and put him on the train back to New York.

It was after this band date that I got to know **Bix** well, and we became close friends. He would often come up to my room at the Belvedere and we would talk. The conversations were of a more serious nature. **Bix** impressed me, he had a fine mind and was very intelligent. We sometimes played recordings of Ethel Waters. I had a few classical records by Jasha Heifetz and they were something of a favorite of ours.

Other times, **Bix** would arrive early and we would go to Loew's New York theatre and attend the 8:30 a.m. movie. We would sit in the balcony with a jug of gin under the seat. Whenever someone in the film took a drink, we would join in. Some of those "society" films featured considerable drinking and it got a bit hard on us to stumble out of the theatre at 11 a.m., drunk, into the bright sun, with the press of the crowded sidewalk.

When I first met **Bix**, he was drinking gin, but he was almost exclusively drinking wine at the time of his death.

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May 8 (Fri)—Dorsey Brothers orchestra played a college date at Princeton.

Personnel: **Bix** (c); Bunny Berigan (t); Tommy Dorsey (tb); Jimmy Dorsey, Artie Shaw, Eddie Miller (rds); Carl Kress (g); Terry Shand (p); Min Leibrook (bsx); Ray Bauduc or Gene Krupa (d).

Eddie Miller recalled that **Bix** experienced circulation trouble in his legs during the ride home, and had to be helped to his room.

May 15 (Fri)—Dorsey Brothers Orchestra, was one of several that played "Derby Day" festivities at Beta Theta Phi house, Yale University, from 9 p.m.-4 a.m.

Personnel: **Bix** (c); Bunny Berigan (t); Tommy Dorsey (tb); Jimmy Dorsey; Artie Shaw; Eddie Miller (rds); Jules Bauduc (bj); Min Leibrook (bsx); Lennie Hayton (p); Ray Bauduc or Gene Krupa (d). Red Nichols' Orchestra supplied the dance music for the Freshman Promenade held at Woolsey Hall, starting at 9 p.m.

Red Nichols (I-1/15/61):

I had good reason to remember this night. I had just purchased a case of some good, imported Scotch ("right off the boat") and brought it along, intending to share with **Bix** and the Dorseys. But, before I realized it, the three grabbed the liquor and vanished. A few days later the trio showed up to tell me how much they had enjoyed the Scotch. The anger I had felt, disappeared, and I had a good laugh.

Eddie Miller (TI-undated):

After the dance, we were coming home in a bus the Dorsey Brothers had hired. The fellows wanted to stop for something to eat. While there, Jimmy and Tommy became heatedly involved in an argument. **Bix** tried to act as a peacemaker and got between them as the one and only punch of the argument was thrown. It caught **Bix** flush and down he went. Tommy and Jimmy started laughing so hard at the surprised look on **Bix**'s face that they forgot their disagreement just as quickly as it had started.

Leo McConville (undated):

When the show was over [Camel Pleasure Hour ended May 27], I did an audition and **Bix** was on it but I don't remember who the leader was. I think Lennie Hayton was on it, and I am sure Arthur Schutt was. Art had written a solo in his arrangement for **Bix** and he asked me if I would play **Bix**'s part the first couple of times until **Bix** could get an idea on how it sounded. It was about this time that **Bix** signed a copy of [the sheet music of] **In The Dark** to me.

In a letter home, June 16, **Bix** told of a three week tour, during this time, in which he fronted his own band. Details have not been found. Red Nichols (I-1/15/61) felt that **Bix** played briefly with Mal Hallett, but thought it was in April, and suggested this is what **Bix** had in mind. Mal is believed to have been in Arizona for his health during this period, not returning to the New York area until 1933, but his band could have continued to play engagements using his name.

Richardson Turner (2/13/64):

One night, **Bix** was playing in an uptown brownstone speakeasy at 4 a.m. He played chorus after chorus in an impromptu group of 3 or 4 guys that would make shivers run down your spine. They were such inspired breaks that you would just have to shout. The phrase has become shop-worn, but "out of this world" is the only way I can describe it.

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Bix was a genius and a dying man, and dedicated to getting something out of his soul that could only be expressed while he had that cornet in his face.

He never remembered any chorus or break he had taken. He would simply play it differently the next time, and better!

June 6 (Sat)—**Bix**, Bill Priestly, Eddie Condon, Joe Sullivan and others hosted a party for Squirrel Ashcraft at Richardson Turner's uncle's apartment, 1 West 72nd Street, New York.

Richardson Turner (2/25/61):

Incidentally that's the oldest apartment house in N.Y.C. Built in 1889, 14 foot ceilings, sound proof, 15 room apartments. There's a moat (honestly) around it and it still stands. There was a "music room" with white polar bear rugs on the floor and of course, a grand piano. Sullivan played and **Bix** tried to play my Buecher trumpet (which he hated). He had been drinking and wasn't too good.

June 7 (Sun)—Early in the morning at Bill Challis's sister, Marian's place at West 81st Street and Riverside Drive.

Richardson Turner (2/25/61):

We got into 3 taxis and went to an apartment near Riverside Drive. Bill Challis was there and he was pretty burned up about a recording that had just came out. That was his whole topic for about 2 hours and by that time we were pretty loaded. We carried **Bix** to the twin bed in the bedroom and gently laid him down, clothes and all. **Bix** slept there all night.

Poor **Bix**, he was going fast by then, but we didn't realize it. He had a slight fuzz on his lower lip and a tiny fuzz on his upper lip to help his embouchure. His face had gotten sort of puffy and his eyes slightly popped.

I sometimes think **Bix** was ordained for a short intense life, or else he would never have played such sounds. He was like a meteor briefly rocketing through the musical firmament.

Jimmy McPartland (TI-2/1/54):

I saw **Bix** at Plunkett's and he was ill. He looked bad, all swollen up. He drank, didn't eat, stayed up late, and was depressed. One of the reasons he drank so much was he was a perfectionist and wanted to do more with music than was possible. The frustrations that resulted were a big factor.

Bix contributed a lot to jazz. He helped bring it polish. His technique was excellent, his intonation was great. He was the first man in jazz I heard use the whole tone scale.

Bix could read music well enough but never was a quick sight reader. He preferred cornet, saying that the trumpet had a "pee-wee" tone. He once told me, "**I don't feel the same way twice. That's one of the things I like about jazz. I don't know what's going to happen next. Do you?**"

Red Nichols (I-7/4/60):

I lost respect for certain jealous musicians that made fun of **Bix** when he was in a drunken state. First they'd get him so loaded that he didn't know where he was or what he was doing. In their jealousy they tried to destroy **Bix**'s reputation by laughing at him when they'd stand him up and force him to play. Then they'd make fun of his mistakes. I told one of them off and tried to put a stop to it. **Bix** didn't deserve that.

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Frankie Cush (2/14/59):

I saw him in Plunkett's and he was in bad shape; in fact, I bought him a few drinks as he was pretty shaky. A night or two later, Rex Gavitte saw the shape he was in and invited **Bix** to stay with him and his wife in Astoria.

June 10 (Wed)—Benny Goodman booked two days of engagements at Williams College in Williamstown, Massachusetts, beginning with a 4 p.m. party at Phi Gamma Delta fraternity house. Tommy Dorsey was delayed due to a recording date, as was non-participant **Bix**, who decided to stay and wait for Tommy. The duo realized they could not make the weekend in time by driving or by train. They hired an airplane to fly them from Long Island to North Adams only to discover they were unable to land and had to continue to Pittsfield to find an airport. They then hired a taxi and eventually made it to Williamstown.

June 11 (Thu)—Goodman group played the Sophomore Prom at Williams College from 10 p.m.-5 a.m. in Lasell Gymnasium.

Personnel: Charlie Spivak (t); **Bix** (c); Tommy Dorsey (tb); Irving "Babe" Russin (tsx); at least one other sax; Benny Goodman (asx/ cl); Irving Brodsky (p); guitar, bass, and drums unknown.

Richardson Turner (October 1966):

Looking back, I would suspect **Bix**'s last months were not happy. He looked tired and dissipated and couldn't have felt too well. He was in and out of bands and one-night gigs, house parties, etc. Probably booze kept him going and maybe having left his message, he didn't care anymore?

He was a happy-go-lucky fellow, short, sort of chunky. Cared little about personal appearances. He was quite pale due to an all "night life." Always laughing. It seemed wherever he went, he was recognized, and he could never say no to each succeeding group. His well wishers really helped bring his end.

June 12 (Fri)—**Bix** visited with the Smith Ballew Band at Saltzman's Restaurant. Bobby Van Eps asked **Bix** to play piano for him, and in his nervous condition **Bix**, not seeing Bobby, felt Bobby had left. As **Bix** was playing, **Bix** cried out for Bobby who had probably had gone to the men's room. When Bobby returned he calmed **Bix** down. The musicians asked if he'd like to sit in with them on cornet? **Bix** used an excuse that his horn was not working well, and took it apart on the bandstand. Rex Gavitte decided **Bix** needed help. He took **Bix** to his home where Rex and his wife cared for **Bix**.

June 15 (Mon)—**Bix** appeared with the Smith Ballew Band at Princeton University's Sophomore Prom, held in the university gymnasium from 10 p.m.-5 a.m.

June 16 (Tue)—**Bix** wrote home.

Tuesday

Dearest Mom & Dad:

This time I have a pretty legitimate excuse for not having written. I had a sudden offer to take my own musicians on the road—the fellows I used on records. I was in pretty much of a sweat -Burnie will tell you what one-nighters are. I stood up part of the time in swallow-tails and

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directed. 3 weeks around New England and the P.A. coal regions—of course I played too.

I hope you are all well—& now about my *future* wife—Born in N. Y. never been out—you should hear her accent—sounds like Aunt Blanch (2) *Red Headed*—Blue eyes (3) Mothers name was Weiss—Dads name O'connell—German-Irish. not bad—huh?

Here is something that I've been dreading to say because of mother—she's a staunch catholic she has dragged me to her mass 3 or 4 times trying to convert me, and I've taken her to the 5th Ave pres. church—she says she likes it but her 2 brothers & 3 sisters would squeak—I played golf with one of the brothers and he was very broad minded about it—now if I can swing the sisters—They're all nice and encourage our marriage—they all like me.

I told Alice that I wouldn't get married until I had a couple thousand—she winked at me and said "you've got it" and showed me a bank book—I almost swooned—she's got bonds bank stocks etc and plenty in the bank—I promise you that I fell in love with her before I knew that.

I'm sending a picture of her—what do you think of her? she had no pictures so I dragged her in to a Photomators on B'way when we were in the city and for a buck we got this huge picture—Alice didn't want me to send it to you until she got a good one made. This will give you an idea of her.

Her mother and father died when she was quite young—They apparently were very weatlhy—Alice is 20 years old—when they died she spent 9 years in a convent—The two brothers & 3 other sisters all had a split on the estate—I think Alice is worth $10,000 at least with her bonds etc & I didn't know it.

TEAR THIS UP

I have two offers pending and I'm thinking both over—they're both at lakes outside of N. Y.—so I can come in for records etc. the highest bidder wins—I'll give you my definite address in a few days—until then—2460 32nd st Astoria, L. I.

My best love

Bix

P.S. Have mom tell me what to do about cathotic. [catholic]

The address supplied here is the home of Rex Gavitte.

c. June 22 (Mon)—At about this time **Bix** spent an evening with Hoagy Carmichael at a friend's house and mentioned that he had just met a girl who Rex had introduced to him.

Hoagy Carmichael (I-6/18/74):

I was pleased with the news. I had visited **Bix** many times at the 44th Street Hotel and was deeply concerned about **Bix's** health. I often gave the chambermaid some money (and slipped her an extra half buck) to make certain she would see to it **Bix** had something to eat. Many times, while visiting, I could see uneaten hamburgers scattered about. **Bix** always carried on an intelligent conversation, and I was hard pressed to single out anything that was

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*Portrait of **Bix** painted on glass. (Courtesy the Beiderbecke family).*

definitely wrong. I remember **Bix** talked a great deal about Don Murray, and continually dwelled on the past, not speculating on his future plans.

Bix's letter of June 16 to his parents named Alice O'Connell, as the girl **Bix** professed plans to marry. It is possible that this was the girl that Rex Gavitte introduced to **Bix**.

Hoagy Carmichael (I-6/18/74):

I'm certain that I never met her. I can only recall two girls in **Bix's** life: [Confirmed by mail 3/3/74] Cornelia Marshall in Indianapolis, December 1924; and Helen Weiss [confirmed by mail 7/5/59] who lived in Sunnyside near Jackson Heights.

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Identity of the woman in the photograph is uncertain. It does not look like a photo taken in a photomat. However she does fit ***Bix****'s description of his fiance, Alice O'Connell, in his letter to his parents dated June 16th. Mary Neelans Beiderbecke could only identify the photo as* ***Bix****'s girlfriend. (Courtesy the Beiderbecke family).*

Hoagy was pleased to learn that Helen was going to move **Bix** from his 44th Street address and away from the "hanger-ons" to Long Island.

There were several other girls **Bix** dated during his lifetime, i.e. Inez, Dorothy, Bunny, Helen. Gladys, etc. but to discuss them now would not serve any purpose.

Late June or early July—**Bix** moved into the ground floor of a new apartment building at 43-30 46th Street, Sunnyside, Queens. **Bix**'s new surroundings contained only a bed, a bureau, and a piano.

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Bix's last residence 43-30 46th Street, in Queens.
(Courtesy Stephen Ickes).

Stephen Ickes (12/19/72):

About Helen Weiss, I don't know her whereabouts, but I gathered that she knew **Bix** in 1930 when he played on the Camel Hour and knew someone who was living in the building where **Bix** moved. She was able to find him an apartment there (Apt. #1-G) and visited with him. She was connected with the entertainment field. I understand she was dark haired, blue eyes, and very beautiful.

Other notables that lived there were, Rudy Vallee and the man who did the voice of Popeye [Possibly William Costello? Jack Mercer did the voice starting in 1933].

Pat Ciricillo (2/21/73):

For the month of July I was in Italy and **Bix** rented my piano [Wurlitzer upright, serial number 112635]. I still have that piano with the upper octaves burnt by **Bix**'s cigarettes [The piano later came into the possession of Connie Smith, who donated it to the Louisiana State Museum in New Orleans]. **Bix** wrote his last two piano compositions, **Flashes** and **In The Dark** on my piano earlier in the year. The piano was returned to me in August, the month **Bix** died.

Renting agent, George Kraslow (4/8/59):

During the next few weeks **Bix** did no outside work of any kind and did not leave the building save to buy gin. He seemed to be struggling with himself and drank almost continually.

A few people living in the apartment house complained to me, half-heartedly, about someone playing the piano around 2:00 a.m. It wasn't until then I discovered **Bix** worked on mu-

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sical compositions during the wee hours of the morning. The tenants explained they really enjoyed the piano playing and didn't want to get anyone in trouble, but had to get up in the morning.

c. July 14-15 (Tue-Wed)—**Bix** and Helen Weiss, his new girl friend, visited Hoagy Carmichael's apartment at 114 East 57th Street, a walkup.

Hoagy Carmichael (2/19/60):

Bix was in good shape. I told the girl to please call me immediately if anything happens. When he got sick, she failed to do so. Otherwise **Bix** might be alive today, meaning I would have seen that he quickly got the best.

Lawrence "Bud" Freeman (8/5/59):

I recall the Dorsey Brothers had talked to **Bix** about a planned band tour of Europe, just before his death.

Joe Ortolano, trombonist, via Lewis A. Shaw (5/2/95):

I was playing with the Teddy Lang band in a second floor taxi dance hall. It was so hot we had all the windows open. A rather disheveled individual walked in, and I immediately recognized **Bix**. On the break, I introduced myself and prevailed upon **Bix** to sit it. Using a borrowed cornet, he played strictly from the heart, and he even made the goofs sound beautiful. He was a genius and had a very inventive mind. A week or so later, **Bix** was dead, so this could have been the last time he played in public.

July 30 (Thu)—**Bix's** final letter. Started but not completed.

Thursday—

Dearest Folks:-

By now you have Alice's picture—what do you think of her? We're together constantly—I dragged her in one of those photomators on B'way & for a buck we had that made & enlarged. The little sweetheart framed it, packed it, and sent it to you when she knew- you wanted it.

The date (July 30/31) at the top of the page, and "**Bixie's** letter, never finished." are in the handwriting of his mother.

Eddie Condon via Scott Black (8/71):

Bix was broke pretty much of the time and fighting the battle of the bottle. He would go from not wanting to be near the stuff to drinking as much as he could. I never thought it was the booze that did the damage, but I admit, it didn't do him much good either.

Bix had a hell of a cold and he would put fans on either side of his bed blowing down on him as he slept. I am convinced that was the final blow that did him in. Did anyone try to help **Bix** at the end? We all did! The thought of him dying never entered my mind. You don't die at 28 and not from drinking. He could put it away, we all did. **Bix**'s problem was he drank alone and that would feed his depression. When he would get together with us he already had a head start. There were times when **Bix** was off the wagon and he bought drinks as he could afford them. That was just the way it was at Plunkett's. I just never thought he would die. I never thought he would die. I just didn't.

You really had to hear **Bix** in person. There was nothing like it. There wasn't anyone who could come close to **Bix** at his peak, and there still isn't. The records are great, but it was nothing like hearing him in person.

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Aug. 3 (Mon)—Red Nichols (I-7/4/60):

I was sitting with **Bix** at Jimmy Plunkett's (205½ West 53rd Street), also known to musicians as "The Trombone Club" (in honor of one of the more frequent visitors, Tommy Dorsey) as **Bix**, between a hacking cough, related his feelings to me. **Bix** would usually bring his cornet, but this time he didn't. He was really down in the dumps, feeling sorry for himself. He felt the world had deserted him. At a time when he really needed a friend, he didn't seem to have one. "**None of the guys in this place would give me a quarter if I asked for it,**" he commented. I asked why he didn't try going back with Paul Whiteman, and all he said was, "**Sure, Paul would take me back if. . . . .**" (and then his voice trailed off). I strongly suggested he come home with me but he shrugged it off, saying he'd be better in a few days.

Aug. 4 (Tue)—**Bix** ill, observed by Dr. John J. Haberski, possibly a resident in his building. While the death certificate lists "duration 3 days" this does not mean he was infected for only this period, just that a doctor has to state how many days he was aware of the condition on the certificate.

Aug. 4 (Tue)—Later that day **Bix** telephoned Red Nichols in a state of despondency and spoke to Red's wife, Bobbi.

Willa "Bobbi" Nichols (I-7/4/60):

I can so clearly remember **Bix** wanting to talk about family life and how he felt that Red was so lucky to have a wife and daughter. **Bix** kept me on the telephone for a long period of time, as if hoping that Red would return home before he hung up.

Red was leading the band at the Park Central Hotel, which included Paul Mertz on piano. [**Bix** was reported to be an infrequent visitor to hear the band during rehearsals.] When Red arrived home from the evening's work, I told Red of **Bix**'s call. Red tried to return the call the next day, but was unable to reach **Bix**.

Bix could have been done in by resorting to the primitive air conditioning method New Yorkers then used to ameliorate the heat of summer. To obtain a good night's sleep they would soak their bed sheets in the bathtub in cold water, wrap themselves in the blanket for a night's sleep, and have fans blow directly upon them. Joe Rushton verified that **Bix** frequently followed this procedure, which could have brought on the pneumonia.

Aug. 6 (Thu)—**Bix Beiderbecke** died at 9:30 p.m. in his apartment. Cause of death: lobar pneumonia.

The account of his death is recalled by George Kraslow (4/8/59):

His hysterical shouts brought me to his apartment on the run. He pulled me in and pointed to the bed. His whole body was trembling violently. He was screaming there were two Mexicans hiding under his bed with long daggers. To humor him, I looked under the bed and when I rose to assure him there was no one hiding there, he staggered and fell, a dead weight, in my arms. I ran across the hall and called in a woman doctor, Dr. Haberski, to examine him. She pronounced him dead.

When informed that the death certificate is signed by a John Haberski, Kraslow concluded (4/20/59):

As far as the Doctor Haberski picture is concerned, I can only tell you that I remembered a woman doctor lived across the hall and I called her in to examine **Bix**. If she had a father or husband, I can't recall.

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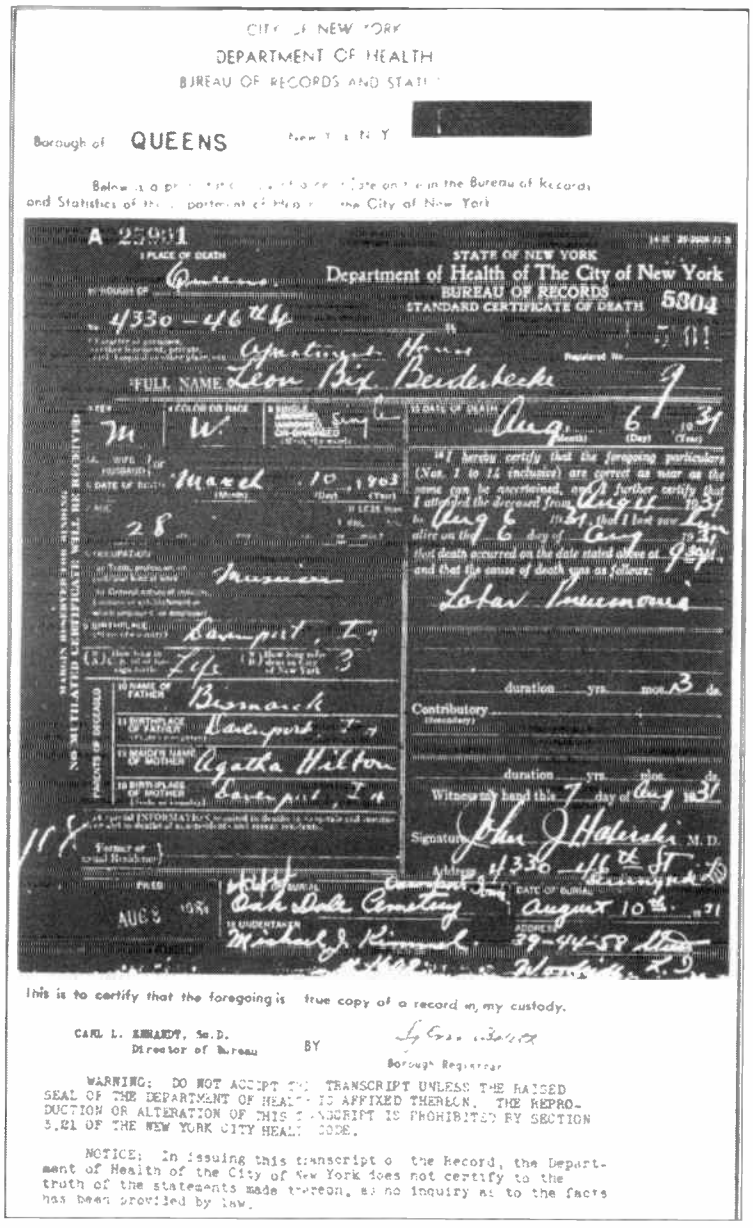
CITY OF NEW YORK
DEPARTMENT OF HEALTH
BUREAU OF RECORDS AND STATISTICS

Borough of QUEENS [redacted]

Below is a photostatic copy of a record in the Bureau of Records and Statistics of the Department of Health of the City of New York

A 25991
STATE OF NEW YORK
Department of Health of The City of New York
BUREAU OF RECORDS
STANDARD CERTIFICATE OF DEATH 5804

FULL NAME Leon Bix Beiderbecke
Male | White | Married | 28 | Musician | Davenport, Ia. | Life | 3
DATE OF BIRTH March 10, 1903
Bismarck | Davenport, Ia. | Agatha Hilton | Davenport, Ia.
DATE OF DEATH Aug. 6 1931
I, hereby certify that the foregoing particulars (Nos. 1 to 14 inclusive) are correct as near as the same can be ascertained. and further certify that I attended the deceased from Aug 4 1931 to Aug 6 1931 that I last saw Leon alive on the 6 day of Aug 1931 that death occurred on the date stated above at 9 P.M. and that the cause of death was as follows: Lobar Pneumonia
duration yrs. mos. 3 ds.
Contributory
duration yrs. mos. ds.
Witness my hand this 7 day of Aug 1931
Signature John J. Haberski M.D.
Address 4330 46th St. Long Island City
Oak Dale Cemetery
DATE OF BURIAL August 10th 1931
Michael J. Kinnevel
ADDRESS 39-44-58 St. Woodside

This is to certify that the foregoing is true copy of a record in my custody.

CARL L. EHRANDT, Sc.D.
Director of Bureau
BY
Borough Registrar

WARNING: DO NOT ACCEPT THIS TRANSCRIPT UNLESS THE RAISED SEAL OF THE DEPARTMENT OF HEALTH IS AFFIXED THEREON. THE REPRODUCTION OR ALTERATION OF THIS TRANSCRIPT IS PROHIBITED BY SECTION 5.21 OF THE NEW YORK CITY HEALTH CODE.

NOTICE: In issuing this transcript of the Record, the Department of Health of the City of New York does not certify to the truth of the statements made thereon, as no inquiry as to the facts has been provided by law.

Bix's death certificate from Queens, New York, New York. (Courtesy the Beiderbecke family).

Stephen Ickes (12/19/72):

I also understand that Dr. Haberski's wife was the one who was present when **Bix** died. She was her husband's nurse.

The conclusion is that **Bix** died in a seizure of delirium tremens. The night before on Wednesday, the Beiderbeckes in Davenport received a telephone call from Frank Trumbauer, then appearing with the Whiteman Orchestra at the Edgewater

World Radio History

Beach Hotel in Chicago. Whiteman, having gotten a call from New York summoned Tram to the telephone. It was apparent that **Bix** was gravely ill. Tram immediately telephoned the Beiderbecke home, alerted Burnie to the situation and instructed them to get to New York pronto.

George Kraslow reported the call was made to Paul Whiteman by Doctor Haberski. George had been told by the doctor that **Bix** needed hospitalizing and was unable to talk **Bix** into committing himself. The doctor needed the consent of a family member to be able to commit **Bix**. The only "family" connection that George could offer was that **Bix** once played for Paul Whiteman. Perhaps Paul could offer the name of a Beiderbecke who could help?

Burnie and Agatha Beiderbecke left on a 3:40 p.m. train for New York. **Bix** died while they were still en route.

Charles B. Beiderbecke (11/23/59):

Mother accompanied me to New York. We did not know he had died, however until we arrived at New York. Trumbauer had called me the night before and told me **Bix** was seriously ill and for us to come just as soon as possible, which we did.

Aug. 7 (Fri)—*The Davenport Democrat* reported: "Davenport Youth, Famed As Master of Trumpet Succumbs to Pneumonia"

"While his mother sped to his bedside, word was received here Thursday night of the death in New York City of **Leon Bix Beiderbecke**, Davenport youth who became nationally known as star cornetist of Paul Whiteman's Orchestra, and son of Mr. and Mrs. B. H. Beiderbecke, 1934 Grand Avenue, Davenport.

Death occurred Thursday night at 9:30 o'clock following a short illness with pneumonia. Friends of the youth telephoned Mr. and Mrs. Beiderbecke here Thursday morning that he was seriously ill. His mother, accompanied by his brother, Burnette, left for New York City Thursday afternoon at 3:40 o'clock. During the night Mr. Beiderbecke received a telegram stating that his son had died.

Due to the fact that the train bearing Mrs. Beiderbecke will not reach New York until late this afternoon, it is assumed that she is unaware of her son's death.

Body to Be Returned Here.

Altho details have not been arranged, the body will be returned here for funeral services and burial. Besides the parents and the brother, Burnette, of this city, he is survived by one sister, Mrs. Theodore Shoemaker of Atlanta, Ga. His father is manager of the East Davenport branch of the H.O. Seiffert Lumber Co."

Aug. 7 (Fri)—*The Daily Times* reported: "Bix" Beiderbecke, Davenport Boy And Former Star Cornetist With Paul Whiteman, Dies in New York"

"While his mother was speeding to his bedside, word was received here Thursday night of the death in New York City of **Leon "Bix" Beiderbecke**,

World Radio History

Davenport youth who became nationally known as star cornetist of Paul Whiteman's orchestra and son of Mr and Mrs B. H. Beiderbecke, 1934 Grand avenue.

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Funeral Here

Although details have not been arranged, the body will be returned here for funeral services and burial. Besides the parents and the brother, Burnette, of this city, he is survived by one sister, Mrs. Theodore Shoemaker of Atlanta, Ga. His father is manager of the East Davenport branch of the H.O. Seiffert Lumber Co.

Young **Beiderbecke** was for three years a featured star with Paul Whiteman's original orchestra, and was described by America's "jazz king" as the "finest trumpeter in the country." For about the same length of time he was also cornetist with the Gene [sic] Goldkette orchestra in Detroit and did considerable recording and radio broadcasting. He was also composer of several numbers which became generally popular including **DAVENPORT BLUES** and **IN A MIST**."

Hoagy Carmichael (I-6/18/74):

Following **Bix**'s death, Helen Weiss gave me some of his hankerchiefs and his cuff links which I donated to the New Orleans Jazz Museum in 1963. She also gave me his Holton mouthpiece which I considered to be one of my greatest treasures. I had it gilded in gold and placed on my mantle where I admired it and the man for years.

Charles B. Beiderbecke (2/21/67):

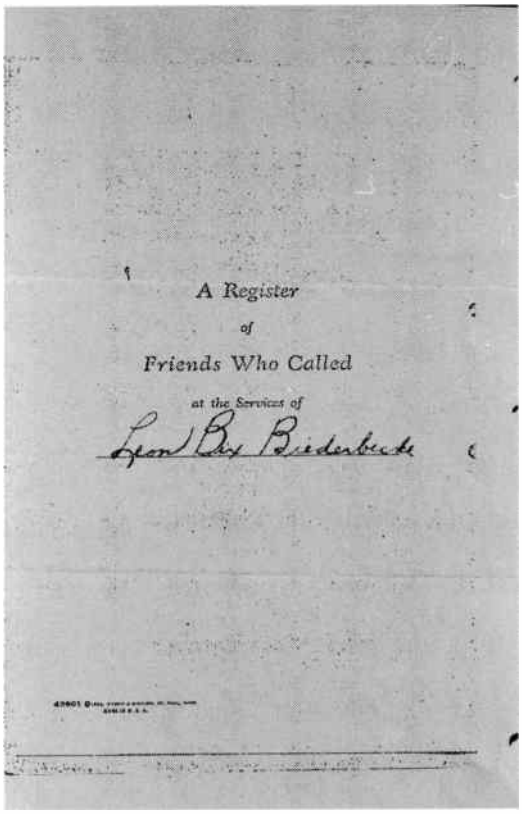
I am quite certain we talked to **Bix**'s doctor and Funeral Director in New York. That's all I can remember. I'm quite certain, too, that Miss Weiss had made all the arrangements to have **Bix**'s body shown. (2/10/67): It was my mother's impression as well as mine that **Bix** was engaged to Miss Weiss.

Aug. 9 (Sun)—**Bix**'s body arrived by train in Davenport at 10:30 p.m. His remains were taken to Hill & Fredericks mortuary (Brady at 13th), where he lay in state.

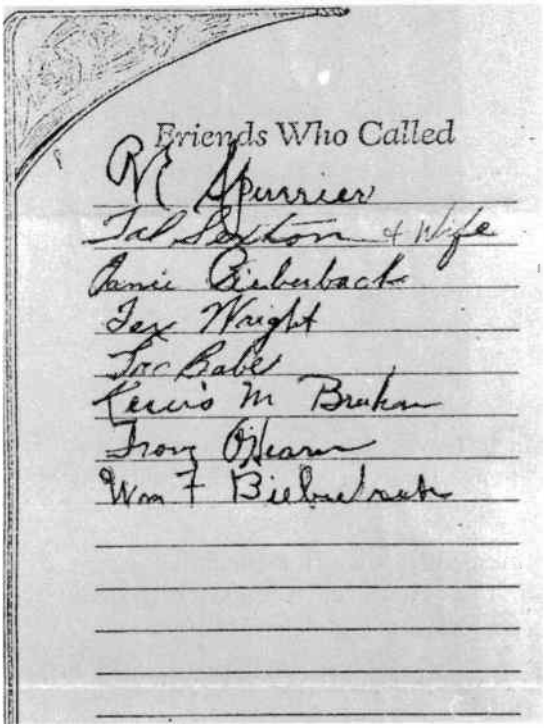
Aug. 11 (Tue)—Services were held this morning at 11 o'clock at the Hill & Fredericks chapel with the Rev. Leroy Coffman of the First Presbyterian Church officating. Private burial services were held at the grave in Oakdale Cemetery.

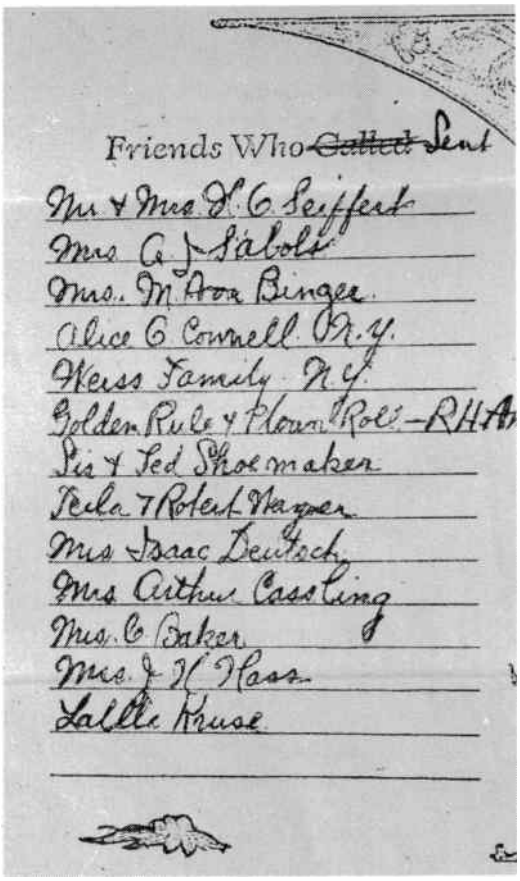
Pallbearers: Louis Best, George Von Maur, Richard Von Maur, Karl Vollmer, Jr., William Henigbaum, Jr., and Dr. John Wormley.

World Radio History

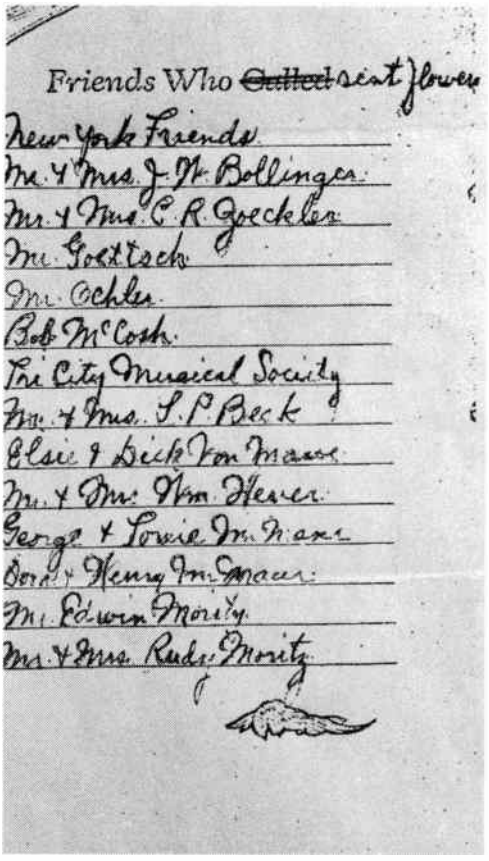


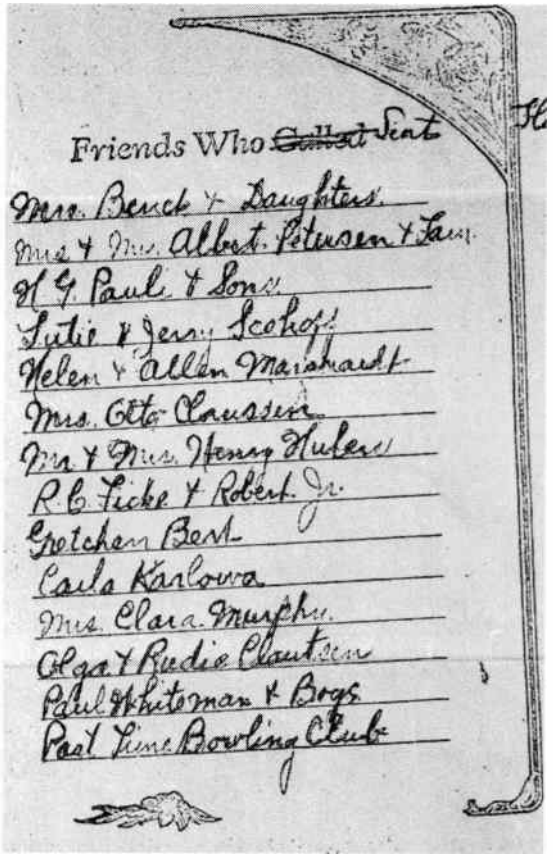
*Copy of the book signed by visitors and flower donations while **Bix** was laying in state. Someone has gone over the faded signatures attempting to make them legible. (Courtesy Stan Hester).*





World Radio History


Friends Who ~~Called~~ sent flowers
New York Friends
Mr. & Mrs. J. W. Bollinger
Mr. & Mrs. C. R. Goeckler
Mr. Goettsch
Mr. Ochler
Bob McCosh
Tri City Musical Society
Mr. & Mrs. S. P. Beck
Elsie & Dick Von Maur
Mr. & Mrs. Wm. Hever
George & Lowie Mr. Maur
Dora & Henry Mr. Maur
Mr. Edwin Moritz
Mr. & Mrs. Rudy Moritz


Friends Who ~~Called~~ Sent
Mrs. Benck & Daughters
Mrs. & Mrs. Albert Petersen & Sam
H. G. Paul & Sons
Lutie & Jerry Scohoff
Helen & Allen Marshardt
Mrs. Otto Claussen
Mr. & Mrs. Henry Huber
R. C. Ficke & Robert Jr.
Gretchen Bert
Carla Karlowa
Mrs. Clara Murphy
Olga & Rudie Clautsen
Paul Whiteman & Boys
Past Time Bowling Club

Nick LaRocca (6/13/60):

This gentleman **Bix**, had to make it on his own merits. I am glad that there will be a book on this man **Bix** that will give him his just credit in American Culture.

Steve Brown (4/18/60):

Bix had a wonderful disposition and I enjoyed the time we spent together, for he loved music up to his death and was loved by all that knew him.

Ruth Shaffner (1/12/70):

I play his records all the time. **Bix** was such a good and kind man. There will never be another **Bix**. Just to see **Bix**'s name in print does "something" to me. Everyone who ever knew him, would either love him or be jealous. I loved him. Everyone knew just how wonderful he was. I still pray for him. I do not think there was a day that went by since he died that I didn't think of him. He was marvelous and he played marvelously and I'm glad I told him before he died.

Roy Bargy (6/17/56):

Bix was a gentle soul, a true gentleman who had great respect for good women and never got out of line in their company. I consider myself fortunate to have known and worked with a man who contributed so much to jazz and music in general.

World Radio History

Louis Armstrong (9/24/54):

Bix had a way of expressing himself,—his music would want to make you go right up to the bandstand,—shake his hand and make yourself known. . . . He had a lot of admirers. . . . In fact, that's, what mostly—killed him. . . .

He wasn't the type of lad who had his own strong mind. When ever he felt bad and wanted to say goodnight to the gang whom he ran with,—they would always say—aw man'—stay a little longer. . . . And, have another drink. . . . Poor **Bix** would force himself,—against his will. . . . And so,—he kept this up, until the gang just didn't believe him when he said - **"Fellers' I don't feel well"**. When he did get home, he died. . . .

Frank Trumbauer: (Tram—The Frank Trumbauer Story. Phil Evans and Larry Kiner. Scarecrow Press/1994).

If ever there was an American musician in the field of hot jazz to whom the over-worked word "genius" could be justifiably applied, it was **Bix Beiderbecke**.

Bix's greatest admirer, next to me, was Paul Whiteman. Paul said, "**Bix** was not only one of the greatest natural musicians I have ever known, but also the greatest gentleman I have ever known."

Bix was an intelligent young man, a fast thinker, and well versed in many things. To describe the work of **Bix** is almost like trying to describe the color in the beautiful flowers that we see all around us, or the beautiful clouds we see in the sky, or the varicolored leaves in the fall which make an impression so indelible on our minds. You just can't measure it with a yardstick.

CODA

Bix's career was brief but brilliant. In seven years, beginning in February 1924 and ending abruptly in September 1930, this remarkable jazz pioneer played on almost two hundred recordings. On at least a couple of dozen of them, the solos are of such superlative merit that any one of them would have given him an undisputed place among the immortals of jazz.

The story of his decline and fall is a sad one. To a large extent, it reflects on the envy, the callousness and the mischief-making of self-appointed friends — the mindless and importunate groupies of the hardboiled era so well chronicled by F. Scott Fitzgerald and John O'Hara.

Pee Wee Russell, according to one source, commented, "He was a very gentle man. **Bix** enjoyed a drink but he was human, too. Everybody likes privacy. Privacy to sleep and eat. But it was impossible for him to get any." What Lawrence Gilman, music critic for the New York Herald Tribune, said in 1924 about Charles T. Griffes, the impressionist American composer who also died prematurely, could apply as well to **Bix**: "Griffes was dead, worn out by drudgery and a stupid world's misuse."

But transcending the downside of his last unhappy years is the remarkable music that **Bix** made in his life's brief span. Fortunately, his records have preserved some of the best of that music, and we can still hear and rejoice in one of the great original voices of jazz.

World Radio History

Drawing that reflects the sentiments of the fans and family.
(Courtesy the Beiderbecke family).

World Radio History

World Radio History

Indexes

Index of Song Titles

Song titles are listed indicating the type of reference in which it was used and the date it appears, in lieu of page numbers. Records **Bix** does not appear on are indicated by: (no B).

Index of Names

Names listed include the name of the band the musicians were playing with, but does not specify each member. Members names are found in the text with their instrument indicated.

Postscript-Bix Remembered

The First Chorus — The Bix Beiderbecke Memorial Society

The Dream Continues — A Tribute to Bix In Libertyville

The Family Continues — The Beiderbecke Family History.

Index of Song Titles

A

ABSENCE MAKES THE HEART GROW FONDER	Radio: CP/CPH June 25, 1930
ACES ALL	Radio: CP/CPH Sept. 24, 1930
ADESTE FIDELES	Record: PW/Col Sept. 19, 1928
ADIRONDACK SKETCHES	Folio: Nov. 1923
ADORATION	Record: JG/Vic Nov. 25, 1924
	Concert: JG/DAC Dec. 11, 1926
AFTER THE BALL	Radio: PW/OG April 9, 1929
	Radio: PW/WJAS May 25, 1929
	Concert: PW/Detroit May 26, 1929
AFTER YOU'VE GONE	Radio: JG/WWJ Dec. 4, 1924
	Radio: PW/OG Sept. 10, 1929
	Comment: May 13, 1927
AH! SWEET MYSTERY OF LIFE	Radio: PW/OG Sept. 10, 1929
AIN'T CHA	Radio: CP/CPH June 4, 1930
AIN'T MISBEHAVIN'	Radio: PW/OG Aug. 13, 1929
	Comment: Nov. 16, 1921
ALABAMY BOUND	Radio: PW/OG Aug. 13, Sept. 10, 1929
ALABAMY SNOW	Record: FT/OK (no B) May 15, 1929
ALEXANDER'S RAGTIME BAND	Radio: PW/OG May 7, 1929
	Radio: CP/CPH July 16, Sept. 3, 1930
ALICE BLUE	Radio: PW/WBET May 8, 1928
ALICE BLUE GOWN	Radio: CP/CPH Aug. 27, 1930
ALLAH'S HOLIDAY	Radio: JG/WWJ Dec. 4, 1924

World Radio History

	Radio: PW/OG April 9, 1929
ALL ALONE	Comment: Ted Shoemaker, Jr. Nov. 8, 1924
ALL FALL IN LOVE	Comment: Leo McConville July 2, 1930
ALL GOD'S CHILLUN GOT WINGS	Radio: PW/OG March 26, May 14, 1929
ALL I WANT IS JUST ONE KISS	Radio: CP/CPH July 16, 1930
ALL OF A TWIST	Comment: Sept. 28, 1927
ALMA MATER	Concert: LF Feb. 17, 1922
ALOHA OE	Radio: PW/OG March 19, May 14, 1929
ALWAYS IN ALL WAYS	Radio: CP/CPH Sept. 24, 1930
AMAPOLA	Radio: CP/CPH July 9, 1930
AMERICAN CONCERTO	Concert: JG/DAC Dec. 11, 1926
AMERICAN TUNE	Record: PW/Col June 19, 1928
	Concert Tour: PW/October - December 1928
	Radio: PW/OG March 12, 1929
AM I BLUE?	Radio: PW/OG Aug. 13, 1929
AM I GONNA SEE YOU SOME MORE?	
	Radio: CP/CPH Sept. 10, 1930
AMONG MY SOUVENIRS	Record: PW/Vic (no B) Nov. 22, 1927
	Radio: PW/NBC Jan. 4, 1928;
	Radio: PW/WBET May 1, 1928;
	Radio: PW/OG April 2, 1929
AMOURER'S SONG	Radio: CP/CPH Sept. 10, 1930
AN AMERICAN PIECE	Radio: PW/WBET May 8, 1928
AN OLD LOVE AFFAIR	Radio: PW/OG April 16, 1929
AN ORANGE GROVE IN CALIFORNIA	Radio: PW/OG March 5, April 23, 1929
ANGELUS	Radio: PW/OG Sept. 10, 1929
ANKLE UP TO THE ALTAR WITH ME	Radio: CP/CPH Sept. 17, 1930
ANYTHING YOUR HEART DESIRES	Radio: PW/OG March 26, 1929
APRIL SHOWERS	Radio: PW/OG March 5, April 23, 1929
ARABESQUE	Comment: Roy Bargy Feb. 1,1928
ARMY OF KING SANTA, THE	Play: Tyler School Sept. 21, 1916
AS . . . ?	Radio: CP/CPH Sept. 3, 1930
AT SUNDOWN	Program: (no B) July 1, 1927
	Comment: Sept. 28, 1927
THE END OF THE WINDING LANE	Radio: JG/WWJ Dec. 4, 1924
AT THE JAZZ BAND BALL	Record: B&G/OK Oct. 5, 1927
	Radio: CP/CPH Sept. 3, 1930
AT TWILIGHT	Record: PW/Col Sept. 6, 1929
AVALON	Record: PW/Vic (no B) Feb. 7, (no B) Feb. 15, 1928
	Radio: CP/CPH Aug. 27, 1930
	Program: PW/Palace Theatre Jan. 5, 1929
AVALON TOWN	Radio: PW/OG March 12, May 14, Aug. 27, 1929

B

BABY BLUE EYES	Comment: Jess Stacy July 1924
BABY FACE	Comments: Bill Challis Sept. 15, 1926
	Richardson Turner Oct. 6, 1926
BABY, WHERE CAN YOU BE?	Radio: PW/OG July 9, 1929
BABY, WON'T YOU PLEASE COME HOME?	Record: FT/OK April 17, 1929
BACK IN YOUR OWN BACK YARD	Record: PW/Vic Jan. 28, 1928
	Radio: PW/OG July 16, Sept. 10, 1929
BALTIMORE	Record: FT/OK Sept. 28, 1927
BAMBALINA	Radio: PW/OG March 19, Aug. 6, 1929
BARNACLE BILL, THE SAILOR	Record: HC/Vic May 21, 1930
BEAUTIFUL	Radio: PW/OG Aug. 27, 1929
BEAUTIFUL OHIO	Radio: PW/OG Aug. 6, 1929
BECAUSE MY BABY DON'T MEAN "MAYBE" NOW	Record: PW/Col June 18, 1928
BELIEVE IT OR NOT	Radio: PW/OG Aug. 13, 1929
BESSIE COULDN'T HELP IT	Record: HC/Vic Sept. 15, 1930

World Radio History

BETTY COED	Radio: CP/CPH Sept. 3, 1930
BIG BOUQUET FOR YOU, A	Radio: CP/CPH Sept. 10, 1930
BIG BOY	Record: Wol/Ge Oct. 8, 1924
	Comment: Cornelia Marshall Dec. 10, 1924
BIXOLOGY (AKA IN A MIST)	Record: BB/OK Sept. 9, 1927
BLACK AND BLUE	Comment: Nov. 16. 1921
BLESS YOU, SISTER	Record: FT/OK July 5, 1928
BLESS YOUR LITTLE HEART	Radio: CP/CPH Oct. 8, 1930
BLUE DANUBE	Rehearsal: PW/Vic April 23, 1928
	Radio: PW/OG March 5, April 23, June 4, 1929
BLUE HAWAII	Record: PW/Col March 15, 1929
	Radio: PW/OG March 26, May 14, 1929
BLUE NIGHT	Record: PW/Col May 24, 1928
BLUE RIVER	Record: FT/OK Aug. 25, 1927
	Record: JG/Vic Sept. 15, 1927
BLUE ROOM	Comments: Bill Challis Sept. 15, Sept. 21, Oct. 11, 1926
BLUE SKIES	Comment: Sept. 28, 1927
BOOTS	Radio: CP/CPH July 16, 1930
BOPEEP	Radio: PW/OG March 26, 1929
BORNEO	Record: FT/OK April 10, 1928
BOWERY,THE	Record: PW/Col Sept. 4, 14, 1928
BOY IN THE BOAT, THE	Comment: John Wiggin May 25. 1930
BREAKAWAY	Radio: PW/OG July 23, Sept. 3, 1929
BROADWAY MELODY	Radio: PW/OG July 30, Sept. 3, 1929
BROKEN IDOL	Radio: PW/OG June 25, 1929
BUGLE CALL RAG	Radio: PW/OG Sept. 10, 1929
BUILDING A NEST FOR MARY	Radio: PW/OG April 23, May 21, June 25, Aug. 6, 1929
BUTTON UP YOUR OVERCOAT	Record: PW/Col (no B) Feb. 8, 1929
	Radio: PW/OG April 23, 1929
BY THE WATERS OF THE MINNETONKA	Record: PW/Vic (no B) Feb. 9, 1928
	Radio: JG/WWJ Dec. 4, 1924
	Radio: PW/OG June 4, 1929
	Concert: JG Dec. 11, 1926

C

CA C'EST PARIS!	Radio: PW/OG April 2, May 7, May 28, July 30, 1929
CALIFORNIA, HERE I COME	Radio: PW/OG March 19, May 21, 1929
CALLING THE FAIRIES	Play: Tyler School Dec. 21, 1916
CAMPBELLS ARE COMING, THE (THEME)	Radio: CP/CPH June - October 1930
CANADIAN CAPERS	Radio: PW/OG March 19, May 7, May 28, 1929
	Comment: Nov. 16, 1921
CANDELIGHTS	Copyright: Aug. 29, 1930
	Radio: CP/CPH Sept. 3, 1930
	Comments: Charlie Teagarden Sept. 13, 1929
	Esten Spurrier Feb. 1, 1930
	Bill Challis Aug. 29, 1930
CANOODLE OODLE ALONG	Radio: PW/OG May 21, June 11, July 9, 1929
CAN'T FORGET HAWAII	Radio: PW/OG Aug. 20, 1929
CAN'T HELP LOVIN' DAT (THAT) MAN	Record: PW/Vic March 1, 1928
	Radio: PW/OG April 23, 1929
	Radio: PW/WJAS May 25, 1929
	Concert: PW/Detroit May 26, 1929
CAPRICE FUTURISTIC	Record: PW/Vic (no B) Feb. 18, 1928
	Radio: PW/WBET May 1, 1928
CARESSES	Radio: PW/OG March 5, April 23, 1929
CARESSING BUTTERFLY	Radio: JG/WWJ Dec. 4, 1924
CAROLINA IN THE MORNING	Radio: PW/OG March 19, July 9, 1929

World Radio History

CASTLE IN SPAIN	Radio: PW/OG May 7, 1929
CASTLES IN THE AIR	Radio: CP/CPH Aug. 27, 1930
CECILLE	Radio: PW/OG June 4, Aug. 23, 1929
CELIA	Radio: PW/OG Aug. 20, 1929
CHANGES	Record: PW/Vic Nov. 23, 1927
	Radio: PW/NBC Jan. 4, 1928
	Comment: Bing Crosby Nov. 27, 1927
CHARMAINE	Radio: PW/WBET May 1, 1928;
	Radio: PW/OG May 7, 1929
CHECK AND DOUBLE CHEEK	Radio: CP/CPH July 16, 1930
CHEER UP AND SMILE	Radio: CP/CPH June 25, July 30, Sept. 10, 1930
CHEER UP, GOOD TIMES ARE COMING	Radio: CP/CPH June 11, 1930
CHERIE	Radio: CP/CPH Aug. 6, 1930
CHICAGO	Record: Syn 7 (no B) Nov. 19, 1922
CHINA BOY	Record: PW/Col May 3, 1929
	Radio: PW/OG March 5, April 2, April 30, May 28, June 18, Aug. 27, 1929
	Radio: CP/CPH Aug. 27, 1930
	Concert: PW/Lincoln June 2, 1929
	Comments: Dec. 31, 1923
	Edwin Ashcraft June 20, 1924
CHINESE LULLABY	Record: PW/Col Jan. 10, 1929
CHIQUITA	Record: PW/Col May 25, June 10, 1928
	Concert Tour: PW/October-December 1928
	Radio: PW/OG May 7, 1929
CHLOE	Record: PW/Vic Feb. 27, 1928
	Comment: Bud Hassler March 12, 1926
CHORUS OF CARPENTERS	Play: Tyler School Dec. 21, 1916
CHRISTMAS MELODIES	Record: PW/Col Sept. 19, 1928
CIGARETTE	Radio: PW/OG July 2, 1929
CLAP YO' HANDS	Radio: CP/CPH July 23, 1930
CLARINET MARMALADE	Record: FT/OK Feb. 4, 1927
	Record: NORK/Ge (no B) July 18, 1923
	Comments: Eddie Condon Sept. 18, 1922
	Irving Riskin May 29, 1927
	Charles Margulis Dec. 3, 1928
CLEMENTINE	Record: JG/Vic Sept. 15, 1927
CLORINDA	Record: WR/Pe Oct. 20, 1927
COLLEGE SONG	Play: Tyler School Dec. 21, 1916
COME EASY, GO EASY LOVE	Record: SC/Vic (no B) April 16, 1931
COMRADES	Record: PW/Col Sept. 4, Sept. 14, 1928
CONCERTO IN F	Record: PW/Col Sept. 5, Sept. 6, Sept. 15, Sept. 17, Oct. 5, 1928
	Concert: PW/Carnegie Hall Oct. 7, Dec. 23, 1928
	Concert: PW/Detroit May 26, 1929
	Concert: PW/Omaha June 2, 1929
	Comment: Roy Bargy Oct. 5, 1928
CONNEMARA SHORE, THE	Radio: CP/CPH Oct. 1, 1930
C-O-N-S-T-A-N-T-I-N-O-P-L-E	Record: PW/Col May 17, 1928
COPENHAGEN	Record: Wol/Ge May 6, 1924
	Sheet Music: May 6, 1924
	Comment: Charlie Davis April 5, 1924
COTTAGE FOR SALE	Radio: CP/CPH June 11, 1930
COQUETTE	Record: PW/Vic March 2, 1928
	Record: PW/Col (no B) Feb. 28, 1929
	Radio: PW/OG March 26, April 30, 1929
COVER ME UP WITH SUNSHINE	Record: JG/Vic Oct. 15, 1927
CRADLE OF LOVE	Record: PW/Col (no B) Jan. 10, 1929
	Radio: PW/OG March 26, 1929
CRADLE SONG	Radio: PW/WBET May 1, 1928

World Radio History

CRAZY RHYTHM	Radio: CP/CPH July 16, 1930 Comment: Aug. 25, 1927
CRICKET ON THE HEARTH	Radio: CP/CPH Sept. 17, 1930
CROSS YOUR FINGERS	Radio: CP/CPH June 4, 1930
CRYIN' ALL DAY	Record: FT/OK Oct. 25, 1927

D

DAINTY MISS	Radio: CP/CPH July 23, 1930
DANCING DOMINOES	Radio: PW/OG Sept. 3, 1929
DANCING SHADOWS	Record: PW/Vic April 22, 1928
DANCING TAMBOURINE	Concert: PW/Lansing Dec. 2, 1927
DANCING THE DEVIL AWAY	Radio: CP/CPH Aug. 6, 1930
DANNY DEEVER	Radio: CP/CPH Aug. 6, 1930
DAPHNIS	Comment: Bud Hassler March 12, 1926
DARBY HICKS	Radio: CP/CPH Oct. 8, 1930
DARDENELLA	Record: PW/Vic Feb. 9, 1928 Radio: PW/OG April 9, July 2, 1929 Radio: CP/CPH Oct. 8, 1930
DARKTOWN STRUTTERS BALL	Radio: CP/CPH July 30, 1930
DAVENPORT BLUES	Copyright: Feb. 7, 1927 Record: B&RJ/Ge Jan. 26, 1925 Comments: Hoagy Carmichael Jan. 26, 1925 Davenport newspaper Jan. 26, 1925 Freddie Laufketter Aug. 15, 1925 Paul Mertz Jan. 24, 1927
DEAR OLD SOUTHLAND	Radio: PW/OG March 19, 1929
DEEP DOWN SOUTH	Record: BBO/Vic Sept. 8, 1930
DEEP HARLEM	Record: IM/Mel June 6, 1930
DEEP NIGHT	Radio: PW/OG April 9, June 25, 1929
DEEP RIVER	Radio: PW/OG March 26, May 14, 1929 Comment: Sept. 15, 1927
DEEP RIVER BLUES	Radio: CP/CPH July 23, 1930
DEVIL IS AFRAID OF MUSIC, THE	Radio: CP/CPH Aug. 6, 1930
DIANE	Radio: PW/WBET May 1, May 8, 1928
DID YOU MEAN IT?	Record: FT/OK Oct. 26, 1927 Radio: CP/CPH Sept. 17, 1930
DIGA DIGA DOO	Radio: PW/OG March 19, April 2, April 30, May 28, 1929. Radio: PW/WJAS May 25, 1929 Concert: PW/Ft. Wayne May 27, 1929 Concert: PW/Springfield May 29, 1929 Concert: PW/Lincoln June 2, 1929
DINAH	Radio: FT/WSBT June 21, 1926 Comment: Oct. 6, 1926
DIPPERMOUTH BLUES	Comment: Hoagy Carmichael May 3, 1924
DIXIANA	Radio: CP/CPH Aug. 13, 1930
DIXIE CINDERELLA	Radio: PW/OG Aug. 13, 1929
DIXIE DAWN	Record: PW/Vic April 23, 1928
DO I?	Radio: CP/CPH July 2, 1930
DO I HEAR YOU SAYING "I LOVE YOU"?	Record: PW/Vic April 24, 1928
DOIN' THE NEW LOW DOWN	Radio: PW/OG April 23, 1929
DOIN' THE RACCOON	Radio: PW/OG March 12, April 23, May 28, June 25, 1929
DOLLY DIMPLES	Record: PW/Vic Jan. 5, 1928 Radio: CP/CPH June 4, 1930
DON'T HOLD EVERYTHING	Radio: PW/OG March 12, April 23, June 25, 1929
DON'T LEAVE ME, DADDY	Record: BP/Col (no B) Jan. 10, 1929
DON'T WAIT UNTIL THE LIGHTS ARE LOW	Comment: (No B) July 20, 1928
DON'T WAKE BABY UP	Radio: PW/OG Aug. 13, 1929
DO SOMETHING	Radio: PW/OG Aug. 27, 1929

World Radio History

DO SOMETHING FOR ME	Radio: CP/CPH June 25, 1930
DO WHAT YOU DO	Radio: PW/OG July 30, 1929
DOWN AMONG THE SUGAR CANE	Radio: PW/OG July 16, 1929
DOWN BY THE OLD MILL STREAM	Radio: PW/OG April 9, 1929
	Radio: PW/WJAS May 25, 1929
	Concert: PW/Detroit May 26, 1929
DOWN IN OLD HAVANA TOWN	Record: PW/Vic (no B) March 12, 1928
DO YOU EVER THINK OF ME?	Radio: PW/OG March 12, 1929
	Program: PW/Palace Theatre Jan. 5, 1929
DREAM MELODY	Radio: PW/OG July 30, 1929
DREAM OF LOVE	Radio: FT/WTBS June 21, 1926
DREAMING OF THE DAY	Radio: PW/OG April 16, 1929
DRIFTING APART	Radio: FT/WSBT June 21, 1926
DRIFTWOOD	Sheet Music: Sept. 10, 1924
DRIGO'S SERENADE	Radio: PW/OG July 9, 1929
DUNE	Radio: CP/CPH July 2, 1930
DUSKY STEVEDORE	Record: FT/OK July 5, 1928
	Radio: PW/OG March 19, July 30, 1929
	Radio: CP/CPH July 23, 1930
DUST	Radio: CP/CPH July 2, 1930

E

EATIN' MY HEART OUT FOR YOU	Radio: CP/CPH Sept. 24, 1930
EL CAPITAN	Radio: CP/CPH July 30, Aug. 13, 1930
EL CHOCLO	Radio: PW/OG June 18, Sept. 10, 1929
	Radio: CP/CPH Oct. 8, 1930
EMALINE	Comment: Nov. 16, 1921
EVANGELINE	Radio: PW/OG May 21, July 16, 1929
EVENING STAR	Record: PW/Col (no B) May 13, (no B) May 21, 1928
EVERYBODY LOVES YOU	Radio: PW/OG March 26, 1929
EVERYBODY'S DOIN' IT	Radio: PW/OG May 7, 1929
EVERY MOON'S A HONEYMOON	Radio: PW/OG April 23, July 30, 1929
EVERYTHING IS O.K. WITH ME	Radio: CP/CPH July 23, 1930
EXACTLY LIKE YOU	Radio: CP/CPH July 2, 1930
EYEFUL OF YOU, AN	Radio: PW/OG May 7, June 11, Aug. 27, 1929

F

FALLING LEAF	Concert: PW/Lansing Dec. 2, 1927
FAR AWAY IN THE SOUTH	Concert: DHS May 28, 1920
FASCINATIN' RHYTHM	Radio: CP/CPH July 23, 1930
FEELING THE WAY I DO	Radio: PW/OG June 18, Aug. 20, 1929
FELIX THE CAT	Record: PW/Col May 25, 1928
FIDDLIN' JOE	Radio: PW/OG Aug. 13, 1929
FIDGETY FEET	Record: Wol/Ge Feb. 18, 1924
	Advertisement: May 10, 1924
	Comment: Richardson Turner Sept. 12, 1924
FIELD ARTILLERY SONG	Radio: CP/CPH Oct. 8, 1930
FIFTY MILLION FRENCHMEN CAN'T BE WRONG	Radio: CP/CPH June 25, 1930
FIND ME A PRIMITIVE MAN	Radio: CP/CPH June 25, 1930
FINDING THE LONG WAY HOME	Radio: PW/OG July 16, 1929
FINESE	Radio: PW/OG Aug. 20, 1929
FIREBIRD	Comments: Fred Bergin July 6, 1925
	Karl Spaeth Sept. 8, 1925
	Bud Hassler March 12, 1926
	Bill Challis Nov. 5, 1926
FIVE FOOT TWO, EYES OF BLUE	Radio: FT/WSBT June 21, 1926
FLAPPERETTE	Radio: CP/CPH July 16, July 30, 1930
FLASHES	Copyright: April 18, 1931
	Comments: Les Swanson Dec. 17, 1930

World Radio History

	Bill Challis April 18, 1931
	Pat Ciricillo July 1931
FLOCK O' BLUES	Record: SCS/Ge Oct. 9, 1924
FOND MEMORIES	Radio: CP/CPH Aug. 27, 1930
FORGET-ME-NOT	Record: PW/Vic April 22, 1928
FOR NO REASON AT ALL IN C	Record: TBL/OK May 13, 1927
FORSAKEN	Concert: LF Feb 17, 1922
FOX TROT CLASSIQUE	Radio: JG/WWJ Dec. 4, 1924
FREE AIR	Concert: PW/Carnegie Hall Dec. 23, 1928
	Concert Tour: PW/October - December 1928
FREE WHEELING	Comment: Hoagy Carmichael May 3, 1924
FRESHMAN HOP	Radio: CP/CPH Sept. 17, 1930
FROM MONDAY ON	Record: FT/OK Jan. 20, 1928
	Record: PW/Vic Feb. 13, Feb. 28, 1928
	Radio: PW/WBET May 1, 1928
	Radio: PW/OG March 12, 1929
	Concert: PW/Loew's April 27, 1928
FUTURISTIC RHYTHM	Record: FT/OK March 8, 1929
	Radio: PW/OG April 9, May 14, June 25, Aug. 20, 1929

G

GA GA	Radio: PW/OG March 12, May 28, 1929
GARDEN IN THE RAIN	Radio: PW/OG Aug. 6, 1929
GAY HUSSARS, THE	Radio: CP/CPH Sept. 17, 1930
GEE, BUT I'D LIKE TO MAKE YOU HAPPY	Radio: CP/CPH Sept. 10, 1930
GEORGIA ON MY MIND	Record: HC/Vic Sept. 15, 1930
GEORGIE PORGIE	Record: PW/Col June 17, 1928
GET GOIN'	Radio: CP/CPH Sept. 17, 1930
GET HAPPY	Radio: CP/CPH July 9, 1930
GET OUT AND GET UNDER THE MOON	Record: PW/Col (no B) May 22, 1928
	Radio: PW/NBC Sept. 18, 1928
GIRL AT MAXIM'S	Radio: CP/CPH Sept. 24, 1930
GIRL FRIEND, THE	Radio: CP/CPH Aug. 13, 1930
	Comment: Matty Matlock Summmer 1926
GIRL FRIEND OF A BOY FRIEND, A	Radio: CP/CPH Sept. 17, Oct. 8, 1930
GIVE YOUR LITTLE BABY LOTS OF LOVIN'	Radio: PW/OG March 5, July 23, 1929
GLAD RAG DOLL	Radio: PW/OG March 5, April 30, June 4, June 29, July 23, 1929
GO HOME AND TELL YOUR MOTHER	Radio: CP/CPH Sept. 17, 1930
GOBLINS SONG	Concert: Tyler School Dec. 21, 1916
GOOD EVENIN'	Radio: CP/CPH Sept. 17, Oct. 8, 1930
GOOD FOR NOTHING BUT LOVE	Radio: CP/CPH Oct. 8, 1930
GOOD FOR YOU AND BAD FOR ME	Radio: CP/CPH July 23, 1930
GOOD LITTLE, BAD LITTLE YOU	Radio: PW/OG Aug. 20, 1929
GOOD MAN IS HARD TO FIND, A	Record: FT/OK Oct. 25, 1927
GOOD MORNING, EVENING AND NIGHT	Radio: PW/OG May 14, 1929
GOOD NIGHT	Radio: FT/WSBT June 21, 1926
GOOSE PIMPLES	Record: B&G/OK Oct. 25, 1927
GRAND FANTASIA FROM WAGNERIANA	Record: PW/Vic Feb. 14, 1928
GREAT DAY	Radio: CP/CPH June 11, 1930
GREEN-EYED DRAGON, THE	Radio: CP/CPH Sept. 24, 1930
GRIEVING	Record: PW/Vic April 24, 1928
GYPSY	Record: PW/Col Sept. 18, 1928
	Concert Tour: PW/October - December 1928
	Concert: PW/Cleveland Jan. 20, 1929
GYPSY BLUES	Radio: PW/OG March 19, 1929
GYPSY LOVE SONG	Record: JG/Vic (no B) Nov. 25, 1924
	Radio: CP/CPH July 4, 1930

World Radio History

H

HAIL, HAIL THE GANG'S ALL HERE	Record: PW/Col Sept. 4, 14,1928
HALLELUJAH!	Radio: PW/OG April 16, May 14, May 28, June 25, 1929
	Radio: PW/WJAS May 25, 1929
	Concert: PW/Detroit May 26, 1929
	Concert: PW/Lincoln June 2, 1929
	Concert: PW/S.F June 8, 1929
HANGING ON THE GARDEN GATE	Radio: CP/CPH June 4, 1930
HAPPY BECAUSE I'M IN LOVE	Radio: PW/OG July 30, 1929
HAPPY FEET	Radio: CP/CPH Aug. 6, Sept. 24, 1930
HARLEM BLUES	Radio: CP/CPH July 9, 1930
HARLEM MADNESS	Radio: CP/CPH June 11, 1930
HAY STRAW	Radio: PW/OG April 9, 1929
HEART OF MINE	Radio: PW/OG April 16, June 11, 1929
HEIGH-HO, EVERYBODY, HEIGH-HO	Radio: PW/OG Aug. 6, Sept. 3, 1929
HELIOTROPE	Radio: PW/WBET May 8, 1928
HERE COMES EMILY BROWN	Radio: CP/CPH Aug. 13, 1930
HERE COMES THE SHOW BOAT	Radio: PW/OG April 30, June 11, 1929
HERE WE ARE	Radio: PW/OG July 23, 1929
HE'S SO UNUSUAL	Radio: CP/CPH June 4, 1930
HI DIDDLE DIDDLE	Radio: FT/WSBT June 21, 1926
HIGH UP ON A HILL TOP	Record: FT/OK Oct. 5, 1928
HIGH WATER	Record: PW/Vic Feb. 28, 1928
	Radio: CP/CPH June 4, Aug. 6, 1930
HINDUSTAN	Radio: PW/OG July 30, 1929
HINKEY DINKEY PARLAY VOO	Radio: PW/OG July 2, 1929
HITTIN' THE BOTTLE	Radio: CP/CPH Sept. 3, 1930
HITTING THE CEILING	Radio: PW/OG July 2, July 30, 1929
HOME, SWEET HOME	Radio: FT/WSBT June 21, 1926
HONEST AND TRULY	Record: JG/Vic (no B) Nov. 25, 1924
HONEY	Radio: PW/OG April 9, April 30, July 2, Aug. 27, 1929
	Radio: PW/WJAS May 25, 1929
	Concert: PW/Springfield May 29, 1929
	Concert: PW/Lincoln June 2, 1929
HONOLULU EYES	Radio: PW/OG March 19, May 14, 1929
HOOSIER SWEETHEART	Record: JG/Vic Jan. 31, 1927
HOT LIPS	Radio: PW/OG March 19, 1929
	Comment: Victor C. Smith Summer 1926
HOW ABOUT ME?	Record: PW/Col (no B) Dec. 14, (no B), Dec 19, 1928, (no B) Jan. 11, 1929
HOW ARE YOU TONIGHT IN HAWAII?	Radio: CP/CPH Aug. 27, Sept. 3, 1930
HUGGABLE, KISSABLE YOU	Radio: PW/OG Sept. 3, 1929
HULLABALOO	Radio: CP/CPH July 23, 1930
HUMPTY DUMPTY	Record: FT/OK Sept. 28, 1927
HUMORESQUE	Comment: Irving Riskin May 13, 1927
HURRICANE	Concert: JG/DAC Dec. 11, 1926
	Comment: Paul Mertz Feb. 3, 1927
HUSH-A-BYE	Record: JG/Vic Oct. 12, 1926
	Comment: Bill Challis Oct. 11, 1926
HYMN TO THE SUN	Radio: PW/OG March 26, 1929

I

I CAN MAKE ALMOST ANYTHING BLOOM	Radio: CP/CPH Oct. 1, Oct. 8, 1930
I CAN'T GIVE YOU ANYTHING BUT LOVE	Record: PW/Col Sept. 21, 1928
	Radio: PW/OG May 21, 1929
	Comments: LF Nov. 16, 1921
	Jack Fulton Oct. 23, 1928

World Radio History

	Newsreel: May 12, 1928
I'D CLIMB THE HIGHEST MOUNTAIN	Comment: Irving Riskin May 13, 1927
I'D DO ANYTHING FOR YOU	Radio: PW/OG July 23, Aug. 6, Sept. 3, 1929
I DIDN'T KNOW	Record: JG/Vic Nov. 24, 1924
I'D LIKE TO DO THINGS FOR YOU	Radio: CP/CPH Aug. 13, 1930
IDOLIZING	Record: JG/Vic Oct. 12, 1926
	Comment: Bill Challis Oct. 11, 1926
I DON'T MIND WALKING IN THE RAIN	Record: BBO/Vic Sept. 8, 1930
	Radio: CP/CPH Sept. 10, 1930
I DON'T NEED ATMOSPHERE	Radio: CP/CPH June 25, 1930
I'D RATHER BE BLUE	Radio: PW/OG March 26, April 16, 1929
I'D RATHER BE THE GIRL IN YOUR ARMS	Record: JG/Vic Oct. 12, Oct. 15, 1926
I'D RATHER CRY OVER YOU	Record: PW/Col May 22, June 10, 1928
I FAW DOWN AND GO BOOM	Radio: PW/OG March 12, May 28, 1929
I FOUND A NEW BABY	Comments: Oct, 11, 1926
	Paul Mertz Feb. 3, 1927
IF I COULD BE WITH YOU	Radio: CP/CPH Sept. 24, Oct. 1, 1930
IF I HAD YOU	Radio: PW/OG April 2, June 4, 1929
IF YOU BELIEVE IN ME	Radio: PW/OG July 23, Aug. 6, Sept. 3, 1929
IF YOU CAN'T HAVE THE GIRL OF YOUR DREAMS	Radio: CP/CPH Oct. 1, 1930
IF YOU COULD CARE FOR ME	Radio: CP/CPH Sept. 17, 1930
IF YOU DON'T LOVE ME	Record: PW/Col (no B) June 17, (no B) July 20, 1928
I KISS YOUR HAND, MADAME	Radio: PW/OG March 19, April 2, May 7, 1929
	Radio: PW/WJAS May 25, 1929
	Concert: PW/Ft.W May 27. 1929
	Concert: PW/Springfield May 29, 1929
	Concert: PW/Lincoln June 2, 1929
I LIKE A LITTLE GIRL LIKE THAT	Radio: CP/CPH Oct. 1, 1930
I LIKE THAT	Record: FT/OK April 30, 1929
I LIKE TO DO THINGS FOR YOU	Radio: CP/CPH June 25, 1930
I'LL ALWAYS REMEMBER YOU	Program: (no B) St. Louis July 1, 1927
I'LL BE A FRIEND WITH PLEASURE	Record: BBO/Vic Sept. 8, 1930
I'LL BE BLUE JUST THINKING OF YOU	Radio: CP/CPH Oct. 1, 1930
I'LL GET BY	Radio: PW/OG March 19, April 16, June 4, 1929
I'LL NEVER ASK FOR MORE	Radio: PW/OG March 12, May 28, Aug. 20, 1929
I'LL SEE YOU IN MY DREAMS	Comment: Cornelia Marshall Dec. 10, 1924
I'LL TELL THE WORLD ABOUT YOU	Radio: PW/OG Aug. 20, 1929
I LOVE TO HEAR YOU SINGING	Radio: PW/OG April 9, May 21, 1929
I LOVE YOU, CALIFORNIA	Radio: PW/OG May 21, 1929
I LOVE YOU SO MUCH	Radio: CP/CPH Aug. 6, Sept. 24, 1930
I MEAN TO SAY	Radio: CP/CPH July 23, 1930
I MEANT TO SATURDAY	Radio: CP/CPH July 2, 1930
I'M AFRAID OF YOU	Record: PW/Vic April 21, 1928
I'M ALWAYS CHASING RAINBOWS	Radio: PW/OG April 9, 1929
I'M BRINGING A RED, RED ROSE	Record: PW/Col Dec. 12, (no B) Dec. 19, 1928
	Radio: PW/OG July 2, 1929
I'M COMING, VIRGINIA	Record: FT/OK May 13, 1927
	Program: Ethel Waters Nov. 22, 1926
	Comments: PW/Vic (no B) Sept. 18, 1927
	Al Rinker Oct. 27, 1927
I'M CONFESSIN' THAT I LOVE YOU	Radio: CP/CPH Aug. 27, 1930
I'M DOING THAT THING	Radio: CP/CPH Oct. 1, 1930
I'M DOING WHAT I'M DOING FOR LOVE	Radio: PW/OG Sept. 3, 1929
I'M GLAD	Record: SCS/Ge Oct. 9, 1924
I'M GOIN' SOUTH	Radio: CP/CPH Aug. 27, Sept. 3, 1930
I'M GONNA MEET MY SWEETIE NOW	Record: JG/Vic Jan. 31, 1927
I'M IN LOVE	Radio: CP/CPH June 25, 1930
I'M IN SEVENTH HEAVEN	Record: PW/Col April 5, 1929
I'M IN THE MARKET FOR YOU	Radio: CP/CPH June 25, 1930

World Radio History

I'M JUST A VAGABOND LOVER	Radio: PW/OG July 16, Aug. 20, 1929
I'M JUST WILD ABOUT HARRY	Radio: PW/OG April 16, July 2, 1929
I'M LEARNING A LOT FROM YOU	Radio: CP/CPH Oct. 1, 1930
I'M LOOKING FOR SOMEBODY TO LOVE	Radio: PW/OG May 14, 1929
I'M LOOKING OVER A FOUR LEAF CLOVER	Record: JG/Vic Jan. 28, 1927
I'M MORE THAN SATISFIED	Record: WR/Pe Oct. 20, 1927
I'M ON THE CREST OF A WAVE	Record: PW/Col June 17, 1928
	Radio: PW/OG March 26, 1929
I'M ONLY HUMAN AFTER ALL	Radio: CP/CPH Sept. 10, 1930
I'M PROUD OF A BABY LIKE YOU	Record: JG/Vic Jan. 28, 1927
I'M REFERRIN' TO HER 'N ME	Radio: PW/OG July 9, Aug. 20, 1929
I'M SORRY, DEAR	Radio: PW/OG May 21, 1929
I'M SORRY, SALLY	Radio: PW/OG Aug. 20, 1929
	Concert: PW/Cleveland Jan. 20, 1929
I'M WALKING BETWEEN THE RAINDROPS	Record: K/Col (no B) July 20, 1928
I'M WINGIN' HOME	Record: PW/Vic (no B) March 12, 1928
I'M WONDERIN' WHO	Record: FT/OK Sept. 30, 1927
I'M YOURS	Radio: CP/CPH Aug. 13, 1930
IN A MIST	Copyright: Nov. 18, 1927
	Copyright: 1928 (Sheet Music)
	Record: BB/OK Sept. 9, 1927
	Radio: PW/WBET May 1, 1928
	Radio: CP/CPH Sept. 24, 1930
	Concert: PW/Carnegie Hall Oct. 7, 1928
	Concert: PW/Waco Nov. 4, 1928
	Comments: Harry Gale Aug. 8, 1923
	Bud Ebel Jan. 25, 1924
	Jess Stacy July 1924
	Richardson Turner Sept. 12, 1924, April 25, 1928
	Cecil Huntzinger Jan. 30, 1925
	Bill Blaufus May 27, 1925
	Fred Bergin July 6, 1925
	Paul Mertz Nov. 5, 1926
	Marlin Skiles Feb. 27, 1927
	Discussion Sept. 9, 1927
	Bill Challis Nov. 18, 1927
	Armand Hug Oct. 28, 1928
	Waco, Texas Nov. 4, 1928
	Bix Beiderbecke/Dav. Sun. Dem. Feb. 10, 1929
	Larry Andrews Dec. 31, 1929
	Les Swanson March 21, 1930
	Charlie Teagarden Sept. 13, 1930
INDIAN LOVE CALL	Radio: PW/OG April 9, 1929
	Radio: CP/CPH July 2, 1930
I NEED SOME PETTIN'	Record: Wol/Ge June 20, 1924
I NEVER KNEW	Radio: PW/OG May 21, 1929
I NEVER MISS THE SUNSHINE	Comment: Fred Bergin July 6, 1925
IN MY BOUQUET OF MEMORIES	Record: PW/Vic April 21, 1928
IN MY HEART IT'S YOU	Radio: CP/CPH Sept. 17, 1928
IN MY MERRY OLDSMOBILE	Record: JG/Vic (no B) May 16, May 23, 1927
IN OLD MADRID	Concert: LF Feb. 17, 1922
IN THE DARK	Copyright: April 18, 1931
	Comments: Les Swanson Dec. 17, 1930
	Bill Challis April 18, 1931
	Pat Ciricillo July 1931
IN THE EVENING	Record: PW/Col (no B) May 23, (no B) June 10, 1928
IN THE GARDEN OF TOMORROW	Radio: PW/OG July 23, 1929
IN THE GOOD OLD SUMMERTIME	Record: PW/Col Sept. 4, Sept. 14, 1928

World Radio History

IN THE GOOD OLD SUN SUNSHINE	Radio: CP/CPH Aug. 13, 1930
IN THE LAND OF MAKE BELIEVE	Radio: PW/OG May 14, June 4, 1929
IN THE SHADE OF THE OLD APPLE TREE	Radio: PW/OG April 9, 1929
	Radio: PW/WJAS May 25, 1929
	Concert: PW/Detroit May 26, 1929
IN THE SHADOWS	Radio: PW/OG March 19. 1929
	Radio: CP/CPH Sept. 24, 1930
INTO MY HEART	Radio: CP/CPH June 11, 1930
IRENE	Radio: CP/CPH Aug. 27, 1930
IRRESISTIBLE	Radio: PW/OG March 19, 1929
I'SE GOT RELIGION	Radio: CP/CPH Aug. 13, 1930
ISLE OF BLUES	Comment: Sylvester Ahola Oct. 6, 1927
IS IT GONNA BE LONG?	Record: PW/Col May 22, 1928
ITALIAN STREET SONG	Radio: CP/CPH Aug. 6, 1930
IT DON'T MEAN A THING WITHOUT YOU	Radio: PW/OG July 23, 1929
IT MUST BE SPRING	Radio: CP/CPH Aug. 13, 1930
IT WAS THE DAWN OF LOVE	Record: PW/Vic April 22, 1928
IT'S A LONG WAY TO TIPPERRAY	Radio: PW/OG July 2, 1929
IT'S EASY TO FALL IN LOVE	Radio: CP/CPH July 30, Aug. 27, 1930
I'VE FOUND A NEW BABY	Radio: PW/OG Aug. 13, 1929
	Comment: Oct. 11, 1926
I'VE GOT A FEELIN' FOR YOU	Record: FT/OK (no B) May 21, 1929
I'VE GOT A FEELING I'M FALLING	Record: PW/Col (no B) Dec. 11, (no B) Dec. 19, 1928
	Radio: PW/OG May 21, June 4, Aug. 27, 1929
I'VE MADE A HABIT OF YOU	Radio: PW/OG June 11, June 25, July 16, Aug. 27, 1929
I WANNA BE LOVED BY YOU	Radio: PW/OG March 5, Aug. 27, 1929
I WANT A LITTLE GIRL LIKE THAT	Radio: CP/CPH June 25, 1930
I WANNA WOMAN	Radio: PW/WBET May 8, 1928
I WANT WHAT I WANT	Radio: CP/CPH June 25, 1930
I WANT TO MEANDER IN THE MEADOW	Radio: PW/OG June 11, July 16, 1929
I WANT TO SEE MY TENNESSEE	Record: JG/Vic (no B) Nov. 24, 1924
I WONDER WHAT'S BECOME OF SALLY?	Radio: PW/OG Aug. 20, 1929
J	
JAPANESE MAMMY	Record: PW/Col May 22, June 10, 1928
JAPANESE SANDMAN, THE	Record: PW/Vic (no B) Feb. 7, 1928
	Record: FT/OK Oct. 5, 1928
	Program: PW/Palace Theatre Jan. 5, 1929
	Radio: PW/OG March 12, 1929
	Radio: CP/CPH Oct. 1, 1930
JAZZ ME BLUES	Record: Wol/Ge Feb. 18, 1924
	Record: B&G/OK Oct. 5, 1927
	Radio: CP/CPH Oct. 1, 1930
	Comments: Fritz Morris Feb. 18, 1924
	Charlie Davis Feb. 18, 1924
	Advertisement: May 10, 1924
	Magazine: The Symposium Oct. 1930
JEANETTE	Radio: CP/CPH Sept. 17, 1930
JEANIE	Radio: CP/CPH Aug. 27, 1930
JEANINE, I DREAM OF LILAC TIME	Record: PW/Col Sept. 17, 1928
	Radio: PW/OG March 12, May 7, 1929
JERICO	Radio: PW/OG April 9, May 7, June 4, June 18, Aug. 20, 1929
JIG WALK	Radio: FT/WSBT June 21, 1926
JUBILEE	Record: FT/OK Jan. 9, 1928
JUNIOR	Radio: PW/OG Aug. 27, 1929
JUST A LITTLE BIT OF DRIFTWOOD	Record: PW/Col (no B) June 18, 1928
JUST A MEMORY	Concert: PW/Lansing Dec. 2, 1927
JUST AN HOUR OF LOVE	Record: FT/OK Sept. 30, 1927

World Radio History

JUST ANOTHER DAY WASTED AWAY	Radio: PW/OG July 23, 1929
JUST ANOTHER KISS	Radio: PW/OG Aug. 13, 1929
JUST IMAGINE	Record: BS/Col (No B) July 20, 1928
JUST LIKE A MELODY OUT OF THE SKY	Concert Tour: PW/October - December 1928
	Record: PW/Col (No B) June 17, 1928
JUST ONE MORE KISS	Record: JG/Vic Oct. 15, 1926

K

KA-LU-A	Concert: LF Feb. 17, 1922
KAMENNOI-OSTROW	Union Audition: Buckley Dec. 21, 1920
KASHMIRI SONG	Program: JG/DAC Dec. 11, 1926
KEEPIN' MYSELF FOR YOU	Radio: CP/CPH June 11, 1930
KEWPIE	Radio: PW/OG July 2, July 16, 1929
KING CHANTICLEER	Radio: PW/OG May 7, 1929
KISS IN THE DARK, A	Radio: PW/OG Sept. 10, 1929
KISS ME AGAIN	Radio: PW/OG Sept. 10, 1929
KRAZY KAT	Record: FT/OK Sept. 28, 1927

L

LADY OF THE EVENING	Radio: PW/OG May 21, 1929
LADY OF THE MORNING	Radio: PW/OG July 2, 1929
LA GITANA	Radio: PW/WBET May 1, 1928
LA GOLONDRINA (THE SWALLOW)	Record: PW/Col May 12, 1928
LAKE FOREST, GO!	Concert: LF Feb. 17, 1922
LA MER	Comment: Bill Challis Nov. 5, 1926
LAND OF THE LOON	Comment: Roy Bargy Feb. 1, 1928
LANE IN SPAIN, A	Record: JG/Vic Feb. 3, 1927
LA PALOMA (THE DOVE)	Record: PW/Col May 12, May 21, 1928
	Radio: PW/WEAF June 19, 1928
LA ROSITA	Radio: PW/OG April 16, 1929
	Radio: PW/WJAS May 25, 1929
LA SEDUCTION	Radio: PW/OG March 19, April 16, 1929
	Radio: PW/WJAS May 25, 1929
LAST NIGHT, HONEY	Radio: PW/OG Aug. 20, 1929
LAST NIGHT I DREAMED YOU KISSED ME	Record: PW/Col (no B) May 13, (no B) May 21, 1928
LAUGHING MARIONETTE	Record: PW/Col (no B) May 16, 1929
	Radio: PW/OG April 30, May 21, July 9, Sept. 10, 1929
LA VEDA	Radio: PW/OG May 7, 1929
	Radio: CP/CPH Sept. 17, 1930
LAZY DADDY	Record: Wol/Ge Feb. 18, Sept. 18, 1924
LAZY LEVEE LOUNGERS	Radio: CP/CPH July 2, 1930
LEAVE ME WITH A SMILE	Concert: LF Feb. 17, 1922
LEGEND OF LONESOME LAKE, THE	Radio: FT/WSBT June 21, 1926.
	Newspaper: South Bend Tribune June 22, 1926
LENTO (CYRIL SCOTT)	Comment: Les Swanson March 21, 1930
LET'S DO IT, LET'S FALL IN LOVE	Record: PW/Col (no B) Dec. 14, (no B) Dec. 22, 1928
	Radio: PW/OG April 9, Aug. 20, 1929
LET'S DREAM	Radio: PW/OG May 7, 1929
LET'S GO NATIVE	Radio: CP/CPH Sept. 24, 1930
LETTER FROM DIXIE, A	Record: FT/OK Jan. 9, 1928
LIEBESTRAUM	Record: PW/Col Dec. 13, 1928
	Radio: PW/OG March 5, April 30, 1929
LILA	Record: FT/OK April 3, 1928
LILY	Record: JG/Vic May 16, 1927
LIMEHOUSE BLUES	Concert: PW/Lansing Dec. 2, 1927
LITTLE ANNIE ROONEY	Record: PW/Col Sept 4, Sept. 14, 1928
LITTLE BIT OF HEAVEN, A	Radio: CP/CPH July 30, 1930
LITTLE COAT OF TAN, A	Radio: PW/OG July 2, 1929

World Radio History

LITTLE GRAY HOME IN THE WEST	Record: JG/Vic (no B) Nov. 25, 1924
	Radio: CP/CPH Sept. 10, 1930
LITTLE LOG CABIN OF DREAMS	Record: PW/Vic (no B) March 16, 1928
LITTLE PAL	Record: PW/Col April 5, April 25, 1929
	Radio: PW/OG Aug. 6, 1929
LIVERY STABLE BLUES	Comment: BB/Dav. Sun. Dem. Feb. 10, 1929
LIZA	Radio: PW/OG July 9, Aug. 13, 1929
LIZA LEE	Radio: CP/CPH Sept. 17, 1930
LONDON BLUES	Record: NORK/Ge (no B) July 18, 1923
LONELY MELODY	Record: PW/Vic Jan. 4, 1928
LONESOME IN THE MOONLIGHT	Record: PW/Col (no B) June 17, 1928
LOOK AT THE WORLD AND SMILE	Record: JG/Vic Feb. 1, 1927
LOOK FOR THE SILVER LINING	Radio: CP/CPH July 30, 1930
LOOKING FOR LOVE	Radio: PW/OG Aug. 27, 1929
LOOKING FOR THE LOVELIGHT IN THE DARK	Radio: CP/CPH Sept. 10, 1930
LOUISE	Record: PW/Col March 15, 1929
	Record: FT/OK April 17, 1929
	Radio: PW/OG March 12, April 30, June 11, 1929
LOUISIANA	Record: PW/Vic April 23, 1928
	Record: B&G/OK Sept. 21, 1928
LOVABLE	Record: PW/Vic March 15, 1928
LOVE AFFAIRS	Record: FT/OK Sept. 20, 1928
LOVE AIN'T NOTHIN' BUT THE BLUES	Comment: March 30, 1930
LOVED ONE	Record: IM/Mel June 6, 1930
LOVE EVERLASTING	Radio: PW/OG June 25, 1929
LOVE, HERE IS MY HEART	Radio: PW/OG June 25, 1929
LOVE ME	Record: PW/Col (no B) Sept. 13, 1929
LOVE ME OR LEAVE ME	Radio: PW/OG July 23, 1929
	Comment: Jan. 7, 1929
LOVE NEST	Record: PW/Vic Feb. 10, 1928
	Record: FT/OK Oct. 5, 1928
LOVER, COME BACK TO ME	Record: PW/Col (no B) Feb. 7, 1929
	Radio: PW/OG April 9, April 23, June 4, 1929
	Concert: PW/S.F. June 8, 1929
LOVE, TAKE MY HEART	Radio: PW/OG April 16, 1929
LOVE TALES OF ALSACE-LORRAINE	Radio: PW/OG March 5, April 30, June 4, 1929
LOVE, YOUR MAGIC SPELL IS EVERYWHERE	Radio: PW/OG Sept. 10, 1929
LULU BELLE	Radio: FT/WSBT June 21, 1926

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MA BELLE	Record: PW/Vic (no B) March 14, 1928
	Radio: PW/OG April 23, July 9, 1929
MA CHERIE	Radio: PW/OG May 14, 1929
MA PUMPKIN SUE	Concert: DHS May 28, 1920
MADELON	Radio: PW/OG April 2, May 7, May 28, 1929
MAGIC BLUES	Record: B&RJ/Ge Jan. 26, 1925
MAGNOLIA	Radio: PW/OG March 26, 1929
MAKE BELIEVE	Record: PW/Vic (no B) Jan. 27, 1928
	Record: PW/Vic March 1, 1928
	Radio: PW/OG April 23, 1929
	Radio: PW/WJAS May 25, 1929
	Radio: PW/WGHP May 26, 1929
	Concert: PW/Detroit May 26, 1929
MAKIN' WHOOPEE	Record: PW/Col Dec. 11, (no B) Dec. 22, 1928
	Radio: PW/OG July 2, 1929
	Comment: Jan. 7, 1929
MANDY, MAKE UP YOUR MIND	Radio: JG/WWJ Dec. 4, 1924
MANHATTAN SERENADE	Radio: CP/CPH Aug. 27, 1930
MAN I LOVE, THE	Record: PW/Col May 16, 1928

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MARCH OF THE GRENADIERS	Radio: CP/CPH June 4, 1930
MARCH OF THE MUSKETEERS	Record: PW/Vic (no B) March 16, 1928
	Radio: PW/OG April 23, June 25, Aug. 27, 1929
MARCH OF THE OLD GUARD	Radio: CP/CPH June 11, 1930
MARCH OF TIME, THE	Radio: CP/CPH Aug. 27, 1930
MARCHING	Concert: LF Feb. 17, 1922
MARGIE	Record: B&G/OK Sept. 21, 1928
	Radio: PW/OG May 21, 1929
	Comments: ODJB/Vic (no B) Jan. 5, 1921
	Wayne Rohlf Oct. 26, 1928
MARIANNA	Record: PW/Col (no B) Feb. 7, 1929
MARIE	Radio: PW/OG March 12, April 30, July 16, 1929
(WHAT ARE YOU WAITING FOR?) MARY	Record: PW/Vic Nov. 25, 1927
MARY LOU	Radio: PW/OG April 2, Aug. 6, 1929
MARY MAKE BELIEVE	Radio: PW/OG Aug. 6, 1929
MAXIM'S ORCHESTRA	Radio: CP/CPH Sept. 24, 1930
MAYBE IT'S LOVE?	Radio: CP/CPH Sept. 24, 1930
MAYBE, WHO KNOWS?	Radio: PW/OG Aug. 27, 1929
MEAN TO ME	Radio: PW/OG May 21, 1929
	Radio: PW/WJAS May 25, 1929
	Concert: PW/Detroit May 26, 1929
	Concert: PW/Springfield May 29, 1929
MEDITATION FROM "THAIS"	Record: PW/Vic (no B) Feb. 9, 1928
	Radio: PW/OG April 30, 1929
MELODY IN "F"	Record: JG/Vic (no B) Nov. 25, 1924
MEMORIES OF ONE SWEET KISS	Radio: PW/OG Aug. 20, 1929
MEMPHIS BLUES	Radio: CP/CPH July 30, 1930
MERRY WIDOW, THE	Record: PW/Col (no B) May 13, 1929
	Radio: PW/OG March 5, April 23, June 4, Sept. 3, 1929
MESSENGER BOY	Play: Tyler School Dec. 21, 1916
METROPOLIS	Record: PW/Vic March 13, 14, 17, 1928
	Radio: PW/NBC Sept. 18, 1928
	Concert Tour: PW/October - December 1928
	Concert: PW/Carnegie Hall Oct. 7, Dec. 23, 1928
	Comment: Roy Bargy March 12, 1928
	Program: Sept. 18, 1928
METROPOLITAN	Radio: PW/WBET May 8, 1928
MIDNIGHT REFLECTIONS	Record: PW/Vic (no B) Feb. 13, 1928
	Record Rehearsal: PW/Vic Feb. 8, 1928
	Radio: PW/WBET May 1, 1928
MILENBERG JOYS	Record: NORK/Ge (no B) July 18, 1923
MISS ANNABELLE LEE	Radio: PW/OG April 16, 1929
MISSISSIPPI MUD	Record: FT/OK Jan. 20, 1928
	Record: PW/Vic Feb. 18, 1928
	Radio: PW/WBET May 8, 1928
	Concert: PW/Loew's April 27, 1928
	Concert: PW/Detroit May 28, 1928
MISS YOU	Radio: PW/OG July 16, 1929
MOANING FOR YOU	Radio: CP/CPH June 25, 1930
MOANING LOW	Radio: PW/OG June 11, Aug. 6, Sept. 3, 1929
	Play: The Little Show May 1929
MOONLIGHT AND ROSES	Radio: PW/OG April 2, 1929
MORE THAN ANYBODY	Radio: PW/WBET May 1, 1928
MOTHER GOOSE PARADE	Record: PW/Col (no B) May 23, 1928
MOTHER O' MINE	Radio: CP/CPH July 23, 1930
MOUNTIES, THE	Radio: CP/CPH July 2, 1930
MR. AND MRS. SIPPI	Radio: CP/CPH Aug. 13, 1930
MR. JELLY ROLL	Record: NORK/Ge (no B) July 17, 1923
MY AMBITION MEANS YOU	Radio: CP/CPH Aug. 13, 1930

World Radio History

MY ANGEL	Record: PW/Vic April 21, 1928
	Radio: PW/OG April 9, 1929
MY ANGELINE	Record: PW/Col (no B) Jan. 11, (no B) Feb. 28, (no B) March 7, 1929
	Radio: PW/OG March 12, 1929
MY BABY JUST CARES FOR ME	Radio: CP/CPH Sept. 10, 1930
MY BLUE BIRD WAS CAUGHT IN THE RAIN	Radio: CP/CPH Sept. 3, 1930
MY BLUE HEAVEN	Radio: PW/OG July 23, 1929
	Concert: PW/Lansing Dec. 2, 1927
MY BUDDY	Radio: PW/OG April 2, 1929
MY DEAR	Radio: PW/OG May 28, July 30, 1929
MY GAL SAL	Radio: FT/WSBT June 21, 1926
MY HEART STOOD STILL	Record: PW/Vic Jan. 24, 1928
	Radio: PW/WBET May 8, 1928
	Radio: PW/OG April 16, 1929
	Radio: CP/CPH Aug. 13, 1930
MY HERO	Record: PW/Col (no B) May 12, 1928
	Radio: PW/OG March 5, April 23, June 4, 1929
MY HONEY'S LOVIN' ARMS	Comment: Aug. 25, 1927
MY LUCKY STAR	Record: PW/Col (no B) Feb. 8, 1929
	Radio: PW/OG April 30, July 30, 1929
MY MAD MOMENT	Radio: CP/CPH Oct. 8, 1930
MY MADONNA	Radio: PW/OG Aug. 6, 1929
MY MAN	Radio: PW/OG March 19, 1929
MY MAN FROM CAROLINE	Radio: CP/CPH Oct. 8, 1930
MY MELANCHOLY BABY	Record: PW/Col May 15, 1928
	Concert Tour: PW/October - December 1928
MY MELANCHOLY MAN	Radio: PW/OG April 9, Aug. 13, 1929
MY MOTHER'S EYES	Radio: PW/OG March 12, May 28, 1929
MY OHIO HOME	Radio: PW/WBET May 1, 1928
	Concert: PW/Loew's April 27, 1928
	Concert: PW/Buffalo June 2, 1928
	Newsreel: PW/Col May 12, 1928
MY PET	Record: FT/OK April 10, 1928
	Record: PW/Vic April 22, 1928
MY PRETTY GIRL	Record: JG/Vic Feb. 1, 1927
	Comments: Fred Bergin July 6, 1925 Paul Mertz Feb. 3, 1927
MY SIN	Radio: PW/OG April 2, May 28, July 2, 1929
MY SUPPRESSED DESIRE	Radio: PW/Col March 5, 1929
MY SWEETER THAN SWEET	Radio: CP/CPH July 30, 1930
MY WILD ROSE	Radio: CP/CPH July 30, 1930
MUSIC OF A MOUNTAIN STREAM	Radio: CP/CPH Sept. 24, 1930

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NADINE	Concert: PW/Detroit May 26, 1929
NANETTE	Radio: PW/WBET May 1, 1928
NATIONAL EMBLEM MARCH	Radio: PW/OG Sept. 10, 1929
NEOPOLITAN LOVE SONG	Radio: CP/CPH June 4, 1930
NOBODY BUT YOU	Record: FT/OK (no B) May 21, 1929
	Radio: PW/OG June 25, 1929
NOBODY CARES IF I'M BLUE	Radio: CP/CPH July 23, 1930
NOBODY KNOWS THE TROUBLE I'VE SEEN	Radio: PW/OG March 26, 1929
NOBODY'S FAULT BUT YOUR OWN	Radio: PW/OG April 23, May 7, June 11, July 30, Aug. 27, 1929
NOBODY'S SWEETHEART	Radio: PW/OG May 21, Sept. 10, 1929
	Radio: CP/CPH Aug. 13, 1930
NOCTURNE	Radio: PW/WBET May 8, 1928
NOLA	Record: PW/Col (no B) March 7, 1929
	Radio: PW/OG March 26, June 4, 1929

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	Radio: PW/WJAS May 25, 1929
	Concert Tour: PW/October - December 1928
	Concert: PW/Springfield May 29, 1929
NO, NO, NANETTE	Radio: JG/WWJ Dec. 4, 1924
NO ONE CAN TAKE YOUR PLACE	Record: FT/OK April 30, 1929
	Radio: PW/OG Aug. 13, 1929
NO ONE KNOWS WHAT IT'S ALL ABOUT	Record: B&RJ/Ge Jan. 26, 1925
	Radio: JG/WWJ Dec. 4, 1924
NUMBER THREE	Radio: PW/OG July 2, July 9, 1929
NUMBER 48	Jamming: PL/Herrin July 28, 1923
NUMBER 57	Jamming: PL/Herrin July 28, 1923

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OH BABY!	Record: Wol/Ge May 6, 1924
	Comment: Richardson Turner Sept. 12, 1924
OH BABY, HAVE A HEART	Radio: PW/OG May 14, June 18, Aug. 20, 1929
OH GEE! OH JOY!	Record: LR/Har March 3, 1928
OH, MISS HANNAH	Record: PW/Col May 4, 1929
	Radio: PW/OG April 30, May 21, June 18, 1929
	Radio: CP/CPH Sept. 10, 1930
	Comment: Bing Crosby Nov. 23, 1927
OH, MISTER DOOLEY	Comments: Charles Beiderbecke March 10, 1904
	Charles Beiderbecke March 10, 1905
O HOLY NIGHT	Record: PW/Col Sept. 19, 1928
OH! YOU HAVE NO IDEA	Record: May 23, 1928
OKAY, BABY	Radio: CP/CPH Aug. 13, 1930
OLD BLACK JOE	Comment: Paul Mertz Jan. 25, 1925
OLD GOLD	Concert: PW/Detroit May 26, 1929
	Concert: PW/Springfield May 29, 1929
OLD FASHIONED LOVE AFFAIR, AN	Radio: PW/OG April 16, 1929
OLD LOVE AFFAIR, AN	Radio: PW/OG April 16, 1929
OL'(D) MAN RIVER	Record: PW/Vic Jan 11, (no B) March 1 1928
	Record: LR/Har March 3, 1928
	Record: B&G/OK July 7, 1928
	Radio: PW/OG April 2, May 7, May 28, 1929
	Radio: PW/WJAS May 25, 1929
	Radio: PW/WGHP May 26, 1929
	Concert: PW/Detroit May 26, 1929
ON REVIVAL DAY	Radio: CP/CPH Aug. 27, 1930
ON THE BOULEVARD	Radio: PW/OG April 2, May 7, May 28, 1929
ON THE ROAD TO MANDALAY	Radio: FT/WSBT June 21, 1926
	Concert: JG/DAC Dec. 11, 1926
ON THE SUNNY SIDE OF THE STREET	Radio: CP/CPH Aug. 6, 1930
	Comment: Nov. 16, 1921
ON WINGS OF SONG	Radio: PW/WBET May 8, 1928
ONE GIRL, THE	Radio: CP/CPH June 11, 1930
ONE NIGHT IN HAVANA	Record: HC/Vic (no B) Sept. 15, 1930
ONE THAT I LOVE, LOVES ME, THE	Radio: PW/OG May 14, July 23, 1929
ONE-TWO-THREE-FOUR	Radio: PW/OG March 19, 1929
OPENING CHORUS	Radio: CP/CPH Aug. 27, 1930
ORANGE BLOSSOM TIME	Record: PW/Col May 4, 1929
	Radio: PW/OG May 21, July 16, 1929
ORANGE GROVE IN CALIFORNIA, AN	Radio: PW/OG March 5, April 23, 1929
ORIENTAL(E)	Record: PW/Vic (no B) Feb. 9, 1928
	Radio: PW/OG March 12, 1929
OR WHAT HAVE YOU?	Radio: PW/OG June 11, July 16, Aug. 27, 1929
OSTRICH WALK	Record: FT/OK May 9, 1927
	Comments: Nick LaRocca Jan. 1919
	Nick LaRocca Jan. 26, 1922
OUR BUNGALOW OF DREAMS	Record: FT/OK April 3, 1928

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OUT OF BREATH	Radio: CP/CPH Sept. 17, 1930
OUT OF TOWN GAL	Record: PW/Col June 18, 1928
	Radio: CP/CPH June 25, 1930
OUT WHERE THE MOONBEAMS ARE BORN	Radio: PW/OG July 9, 1929
OVER THERE	Radio: PW/OG July 2, 1929
O YA YA	Record: PW/Vic Jan. 5, 1928
	Radio: PW/OG March 12, May 28, June 11, July 9, Sept. 3, 1929

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PAGAN LOVE SONG	Radio: PW/OG July 9, Aug. 6, 1929
PALE MOON	Radio: FT/WSBT June 21, 1926
	Concert: JG/DAC Dec. 11, 1926
PARADE OF THE WOODEN SOLDIERS	Record: PW/Vic Jan. 11, 1928
	Radio: PW/OG March 19, July 2, 1929
PAVO REAL GIRL	Radio: PW/OG June 25, 1929
(WHEN YOU COME TO THE END OF) PERFECT DAY, A	Radio:PW/OG May 28, 1929
PETROUCHKA (THE CLOWN)	Comments: Karl Spaeth Sept. 8, 1925
	Bud Hassler March 12, 1926
PERSIAN RUG	Comment: Sept. 28, 1927
PICK UP, THE	Radio: CP/CPH July 9, 1930
PICKIN' COTTON	Record: PW/Col (no B) July 2, 1928
	Radio: PW/OG March 19, May 28, July 2, 1928
PINK LADY	Radio: PW/OG March 5, April 23, June 4, 1929
PIRATE'S SONG	Radio: CP/CPH July 9, 1930
PLAY IT, RED	Record: JG/Vic May 23, 1927
PLAY ME SLOW	Record: JG/Vic (no B) Nov. 25, 1924
PLAY THAT THING	Radio: FT/WSBT June 21, 1926
PLEASE DON'T SEND ME POSIES	Concert: LF Feb. 17, 1922
PLEASE LET ME DREAM	Radio: PW/OG June 4, June 11, 1929
PLODDIN' ALONG	Radio: PW/OG June 11, 1929
	Radio: CP/CPH Sept. 3, 1930
POMPANOLA	Radio: PW/OG April 2, June 4, June 18, 1929
POOR BUTTERFLY	Record: PW/Vic (no B) Feb. 7, 1928
	Radio: CP/CPH Sept. 10, 1930
POP! GOES THE WEASEL	Concert Tour: PW/October - December 1928
	Comment: Charles Beiderbecke Sept. 1908
POPLAR STREET BLUES	Radio: JG/WWJ Dec. 4, 1924
PRECIOUS LITTLE THING CALLED LOVE, A	Radio: PW/OG March 5, April 30, May 7, June 4, 1929
	Radio: CP/CPH Sept. 10, 1930
PRELUDE TO THE AFTERNOON OF A FAUN	Comments: Bud Hassler March 12, 1926
	Bill Challis Nov. 5, 1926
PRETTY LITTLE GLOW WORM GLIMMER, GLIMMER	Comment: Carrie Brown Sept. 5, 1910
PRETTY, PETITE AND SWEET	Radio: PW/OG April 9, 1929
PROUD OF A BABY LIKE YOU	Record: JG/Vic Jan. 28, 1927
PUNCH AND JUDY	Radio: PW/OG March 26, June 4, July 30, 1929
PUTTIN' IT ON FOR BABY	Radio: CP/CPH July 9, 1930
PUTTIN' ON THE RITZ	Radio: CP/CPH June 4, Aug. 6, 1930

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RAINBOW OF LOVE	Record: BBH/Har (no B) Sept. 29, 1927
RAISIN' THE ROOF	Record: FT/OK March 8, 1929
RAMBLING IN RHYTHM	Radio: CP/CPH July 9, 1930
RAMONA	Record: PW/Vic Jan. 4, 1928
	Radio: PW/OG April 2, May 7, 1929
REACHIN' FOR SOMEONE	Record: PW/Col May 3, 1929
	Record: FT/OK (no B) May 22, 1929

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	Radio: PW/OG June 18, 1929
RED HAIR AND FRECKLES	Radio: PW/OG May 28, June 11, Sept. 10,1929
RED HOT AND BLUE RHYTHM	Radio: CP/CPH July 2, 1930
RED HOT CHICAGO	Radio: CP/CPH July 30, 1930
REMEMBER	Record: JG/Vic (no B) Nov. 24, 1924
	Radio: PW/OG April 30, 1929
RHAPSODY IN BLUE	Radio: PW/NBC Jan. 4, 1928
	Radio: PW/WJAS May 25, 1929
	Concert: PW/DAC Dec. 11, 1926
	Concert: JG/Detroit April 10, 1927
	Concert: PW/Lansing Dec. 2, 1927
	Concert: PW/Binghamton Dec. 30, 1927
	Concert: PW/Loew's April 27, 1928
	Concert: PW/Wheeling Sept. 26 1928
	Concert: PW/Palace Theatre Dec. 31, 1928
	Concert: PW/Cleveland Jan. 20, 1929
	Concert: PW/Detroit May 26, 1929
	Concert: PW/Ft. W May 27, 1929
	Concert: PW/Springfield May 29, 1929
	Concert: PW/Omaha June 2, 1929
	Concert: PW/S.F. June 8, 1929
	Comments: Sept. 9, 1927
	Bill Challis Nov. 18, 1927
	Otto Landau May 20, 1929
	Party: Richard Barthelmess July 4, 1929
RHUMBA RHYTHM	Radio: CP/CPH Sept. 3, 1930
RHYTHM KING	Record: B&G/OK Sept. 21, 1928
RIFF SONG	Radio: CP/CPH July 16, 1930
RIGHT OUT OF HEAVEN	Radio: PW/OG July 16, 1929
RIVERBOAT SHUFFLE	Record: Wol/Ge May 6, 1924
	Record: FT/OK May 9, 1927
	Radio: CP/CPH Sept. 24, 1930
	Comments: Hoagy Carmichael May 3, 1924
	Jess Stacy July 1924
	Richardson Turner Sept. 12, 1924
	Sept. 23, 1928
	Spencer Clark March 13, 1925
ROAMING THROUGH THE ROSES	Radio: CP/CPH Oct. 1, 1930
ROCKIN' CHAIR	Record: HC/Vic May 21, 1930
ROLLING DOWN THE RIVER	Radio: CP/CPH Aug. 13, 1930
ROMANCE	Radio: JG/WWJ Dec. 4, 1924
ROOM WITH A VIEW, A	Radio: PW/OG April 23, 1929
ROSE COLORED GLASSES	Comment: Fred Bergin July 6, 1925
ROSE MARIE	Radio: CP/CPH July 2, Sept. 24, 1930
ROSE ROOM	Radio: PW/OG March 19, April 16, 1929
	Radio: PW/WJAS May 25, 1929
	Comment: Sept. 18, 1928
ROSES OF PICARDY	Radio: CP/CPH Oct. 8, 1930
ROSES OF YESTERDAY	Record: PW/Co Sept. 4, 1928
	Radio: PW/OG April 9, 1929
ROSIE O'GRADY	Record: PW/Col Sept. 4, Sept. 14, 1928
ROYAL GARDEN BLUES	Record: Wol/Ge May 6, June 20, 1924
	Record: B&G/OK Oct. 5, 1927
	Comments: Hoagy Carmichael Jan. 25, 1925
	The Symposium Oct. 1930
RUFENREDDY	Radio: PW/WBET May 1, 1928
RUNNIN' WILD	Radio: PW/OG March 26, May 14, June 4, July 9, 1929
RUSSIAN LULLABY	Radio: PW/OG April 30, 1929

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SAD HORNS, DON'T BLOW YOUR BLUES AT ME	Radio: CP/CPH Sept. 10, Oct. 1, 1930
SALLY IN OUR ALLEY	Radio: CP/CPH July 23, 1930
SALLY LOU	Radio: JG/WWJ Dec. 4, 1924
SALLY, WON'T YOU PLEASE COME BACK?	Radio: PW/OG Aug. 28, 1929
SAME OLD MOON	Radio: PW/OG Sept. 3, 1929
SAN	Record: PW/Vic Jan. 12, 1928
SANTA IS COMING	Program: Tyler School Dec. 21, 1916
SANTIAGO	Radio: CP/CPH June 11, 1930
SAN TOY	Radio: CP/CPH Aug. 13, Sept. 24, 1930
SATISFIED	Radio: PW/OG Aug. 20, 1929
SATURDAY	Comment: Nov. 16, 1921
SAXOPHOBIA	Concert: LF Feb. 17, 1922 Comment: Sidney Stewart Feb. 17, 1922
SAY IT WITH MUSIC	Radio: PW/OG March 5, April 23, 1929
SCOTCHIE	Radio: PW/OG Sept. 3, 1929
SEA BURIAL	Record: PW/Vic Feb. 29, 1928
SELECTION FROM SHOWBOAT	Record: PW/Vic March 1, 1928
SENSATION	Record: Wol/Ge Feb. 18, Sept. 18, 1924
SENTIMENTAL BABY	Record: FT/OK Sept. 20, Oct. 5, 1928
SERENADE (DRIGO)	Radio: PW/OG April 30, 1929
SHADE OF A PALM	Radio: CP/CPH Aug. 6, 1930
SHADES OF THE SHELTERING PALMS	Radio: CP/CPH June 11, Aug. 6, 1930
SHADY TREE, A	Record: PW/Vic Feb. 8, Feb. 15, 1928
SHEIK, THE	Concert: LF Feb. 17, 1922
SHEIK OF ARABY, THE	Radio: PW/OG March 5, April 23, 1929
SHE'S MY GIRL	Radio: PW/OG April 30, 1929
SHE'S THE SWEETHEART OF SIX OTHER GUYS	Radio: PW/WBET May 1, 1928
SHIN-DIG, THE	Radio: CP/CPH Oct. 1, 1930
SHIVERY STOMP	Record: FT/OK (no B) May 22, 1929
SHOO THE HOO DOO AWAY	Radio: CP/CPH July 2, July 30, 1930
SIDE BY SIDE	Comment: PW/Vic (no B) Nov. 18, 1927
SIDEWALKS OF NEW YORK	Record: PW/Col Sept. 4, Sept. 14, 1928
SILENT NIGHT, HOLY NIGHT	Record: PW/Col (no B) Sept. 19, 1928
SIMPLE CONFESSION	Comment: Sept. 18, 1927
SINCE MY BEST GIRL TURNED ME DOWN	Record: B&G/OK Oct. 25, 1927
SING A HAPPY LITTLE THING	Radio: CP/CPH Sept. 17, Sept. 24, 1930
SING A LITTLE LOVE SONG	Radio: PW/OG July 16, 1929
SING SOMETHING SIMPLE	Radio: CP/CPH Sept. 17, 1930
SINGIN' IN THE RAIN	Radio: PW/OG July 9, July 16, Sept. 3, 1929
SINGIN' THE BLUES	Record: FT/OK Feb. 4, 1927 Record: BP/Col Jan. 10, 1929 Radio: FT/WSBT June 21, 1926 Radio: PW/OG March 12, 1929 Comment: ODJB/Vic (no B) Jan. 5, 1921 Comments: Esten Spurrier Dec. 21, 1929 Les Swanson Dec. 23, 1929
SINGING A VAGABOND SONG	Radio: CP/CPH June 4, Aug. 6, 1930 Radio: PW/OG May 14, 1929
SITTIN' AND WHITTLIN'	Radio: CP/CPH Oct. 8, 1930
SKELETON JANGLE	Gift: Charles Beiderbecke Jan. 1919 Comment: Nick LaRocca Jan. 1919
SLAPPIN' THE BASS	Radio: CP/CPH July 26, 1930
SLEEPY TIME GAL	Radio: PW/OG April 2, May 7, 1929
SLEEPY VALLEY	Radio: Aug. 20, 1929
SLEEPY WATER	Radio: PW/OG April 23, 1929
SLOW RIVER	Record: JG/Vic May 6, 1927

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SMILE	Record: PW/Vic Jan. 4, Jan. 24, 1928
SMILE, A KISS, A	Radio: PW/OG May 28, June 11, 1929
SMILIN' THROUGH	Radio: CP/CPH Aug. 13, 1930
SO BEATS MY HEART FOR YOU	Radio: CP/CPH July 9, Aug. 6, 1930
SOBBIN' BLUES	Record: NORK (no B) July 17, 1923
SOFTLY AS IN A MORNING SUNRISE	Radio: PW/OG April 16, 1929
SOLILOQUY	Concert: Wheeling Sept. 26, 1928 Comment: Sept. 28, 1927
SOMEBODY LOVES ME	Comment: Fred Bergin July 6, 1925
SOMEBODY STOLE MY GAL	Record: B&G/OK April 17, 1928 Radio: PW/OG April 2, 1929
SOMEDAY YOU'LL REALIZE YOU'RE WRONG	Radio: PW/OG July 23, 1929
SOME OF THESE DAYS	Record: ODJB (no B) Nov. 20, 1922
SOMEONE TO WATCH OVER ME	Radio: CP/CPH July 23, 1930
SOME SWEET DAY	Radio: PW/OG July 23, 1929
SOMETIMES I'M HAPPY	Concert: PW/Lansing Dec. 2, 1927
SONG I LOVE, THE	Radio: PW/OG April 2, 1929
SONG OF INDIA	Record: PW/Col April 25, 1929 Radio: PW/OG March 5, 1929
SONG OF SIBERIA	Radio: PW/OG July 9, Sept. 10, 1929
SONG OF SONGS	Radio: PW/OG June 25, 1929
SONG OF THE CONGO	Radio: CP/CPH Aug. 27, Sept. 3, 1930
SONG OF THE COTTON FIELD	Radio: CP/CPH Oct. 8, 1930
SONG OF THE DAWN	Radio: CP/CPH June 11, Aug. 6, 1930
SONG OF THE TIMBER TRAIL	Radio: CP/CPH Sept. 17, 1930
SONG OF THE WEST	Radio: PW/OG Aug. 13, 1929
SONG TO THE STARS	Radio: CP/CPH June 25, 1930
SOON	Radio: CP/CPH June 4, 1930
SORRY	Record: B&G/OK Oct. 25, 1927
SORRY AND BLUE	Radio: WSBT (no B) May 14, 1926
SORRY FOR ME	Record: PW/Col (no B)June 18, (no B) July 20, 1928
SO THE BLUEBIRDS AND THE BLACKBIRDS GOT TOGETHER	Radio: PW/OG March 12, 1929
SOUTH WIND	Radio: PW/OG April 2, 1929
SPAIN	Radio: PW/OG May 7, 1929
SPANISH SHAWL	Radio: CP/CPH Aug. 13, 1930
S'POSIN'	Record: PW/Col (no B) May 16, 1929 Radio: PW/OG May 21, June 11, July 30, Sept. 10, 1929
STAMPEDE	Record: JG/Vic Feb. 1, 1927 Comment: Paul Mertz Feb. 3, 1927
STARDUST	Comment: Sept. 18, 1927
STARS AND STRIPES FOREVER	Radio: PW/OG April 16, May 21, 1929 Radio: PW/WJAS May 25, 1929 Radio: CP/CPH July 2, 1930 Concert Tour: PW/October - December 1928 Concert: PW/Ft. W May 27,1929 Concert: PW/Springfield May 29, 1929 Concert: PW/Lincoln June 2, 1929 Comment: Marlin Skiles Feb. 12, 1927
STEAMBOAT	Radio: PW/OG April 30, 1929
STEPPIN' ALONG	Radio: CP/CPH Aug. 6, 1930
STILL WATERS	Concert: LF Feb. 17, 1922
ST. LOUIS BLUES	Radio: PW/OG Sept. 10, 1929 Radio: CP/CPH Aug. 13, 1930 Comments: Bill Blaufus Aug. 12, 1922 Bill Challis Aug. 8, 1927 PW/Vic (no B) Nov. 18, 1927
STOUT HEARTED MEN	Radio: CP/CPH July 23, 1930

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STRIKE UP THE BAND	Radio: CP/CPH June 4, 1930
STRUT, MISS LIZZIE	Record: IM/Mel June 6, 1930
STRUTTING AT THE STRUTTER'S BALL	Record: Syn 7 (no B) Nov. 22, 1922
STUDY IN BLUE, A	Record: PW/Vic March 2, 1928
SUGAR	Record: FT/OK Oct. 26, 1927
	Record: PW/Vic Feb. 28, 1928
	Concert Tour: PW/October - December 1928
SUGAR CANE 'ROUND MY DOOR	Radio: PW/OG Aug. 13, 1929
SUGAR IS BACK IN TOWN	Radio: PW/OG April 9, May 28, July 30, 1929
SUITE OF SERENADES	Record: PW/Vic (no B) March 1, (no B) March 2, 1928
	Radio: CP/CPH Sept. 10, 1930
	Comment: Roy Bargy March 12, 1928
SUNDAY	Record: JG/Vic Oct. 15, 1927
SUN IS AT MY WINDOW, THE	Radio: PW/OG July 9, 1929
SUNNY DISPOSISH	Record: JG/Vic Feb. 3, 1927
SUNRISE TO SUNSET	Radio: PW/OG April 16, May 7, 1929
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SUNSHINE	Record: PW/Vic Feb. 13, 1928
SUNSHINE OF YOUR SMILE	Radio: PW/WBET May 8, 1928
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	Radio: CP/CPH July 23, 1930
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SWEETNESS	Radio: PW/OG Aug. 27, Sept. 10, 1929
SWEET SUE	Record: PW/Col Sept. 18, 1928
	Comment: Bing Crosby Nov. 27, 1927
SWING LOW, SWEET CHARIOT	Radio: PW/OG March 26, May 14, 1929
SYMPATHY	Radio: PW/OG March 5, April 23, 1929

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	Radio: CP/CPH June 4, 1930
TAKE OFF YOUR COAT	Radio: CP/CPH Sept. 3, 1930
TAKE YOUR TOMORROW	Record: FT/OK Sept. 20, 1928
TAMPICO TAP	Stage Play: (no B) Ruby Keeler Jan. 13, 1928
TCHAIKOWSKIANA	Record: PW/Col June 20, 1928
	Concert: PW/Detroit May 26, 1929
	Concert: PW/Omaha June 2, 1929
TEA FOR TWO	Radio: PW/OG April 9. May 21, 1929
TEAR, A KISS, A SMILE, A	Radio: CP/CPH Aug. 13, 1930
TELLING IT TO THE DAISIES	Radio: CP/CPH June 11, Aug. 6, 1930
THANK YOU, FATHER	Radio: CP/CPH Aug. 6, 1930
THAT'S A PLENTY	Radio: PW/OG April 2, 1929
THAT'S GRANDMA	Radio: PW/WBET May 8. 1928
THAT'S HOW I FEEL ABOUT YOU	Radio PW/OG May 7, 1929

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THAT'S LIVING	Radio: PW/OG April 30, July 30, 1929
THAT'S MY WEAKNESS NOW	Record: PW/Col June 17, 1928
	Concert: PW/Salina Nov. 16, 1928
THAT'S WHAT I CALL HEAVEN	Radio: CP/CPH July 30, 1930
THERE AIN'T NO LAND LIKE DIXIELAND TO ME	Record: BBH/Har Sept. 29, 1927
THERE AIN'T NO SWEET MAN WORTH THE SALT OF MY TEARS	Record: PW/Vic Feb. 8, 1928
THERE IS NO DEATH	Radio: CP/CPH Oct. 8, 1930
THERE'LL COME A TIME	Record: FT/OK Jan. 9, 1928
THERE'S A CRADLE IN CAROLINE	Record: FT/OK Aug. 25, 1927
	Record: BBH/Har Sept. 29, 1927
THERE'S A RAINBOW 'ROUND MY SHOULDER	Radio: PW/OG March 26, May 14, June 11, 1929
THERE'S A SUNNY SMILE WAITING FOR ME	Radio: CP/CPH Aug. 27, 1930
THERE'S DANGER IN YOUR EYES	Radio: CP/CPH June 4, Aug. 6, 1930
THERE'S RELIGION IN RHYTHM	Radio: CP/CPH June 4, 1930
THINGS THAT WERE MADE FOR LOVE	Radio: PW/OG March 26, April 2, April 16, June 18, July 16, 1929
THOU SWELL	Record: B&G/OK April 17, 1928
	Comment: BB/Dav. Sun. Dem. Feb. 10, 1929
THREE BLIND MICE	Record: FT/OK Aug. 25, 1927
	Record: WR/Per Oct. 20, 1927
THREE LITTLE ODDITIES	Comment: Sept. 27, 1927
THREE SHADES OF BLUE	Record: PW/Vic Feb. 16, 1928
	Concert: PW/Buffalo June 2, 1928
TIA JUANA	Record: Wol/Ge Oct. 8, 1924
	Comment: Cornelia Marshall Dec. 10,1924
TIGER RAG	Record: ODJB/Vic (no B) Jan. 1919
	Record: Wol/Ge June 20, 1924
	Radio: FT/WSBT June 21, 1926
	Radio: PW/OG June 11, 1929
	Radio: CP/CPH June 25, Aug. 6, 1930
	Concert Tour: PW/October - December 1928
	Comments: Nick LaRocca Jan. 1919
	Esten Spurrier Jan. 1919
	Edwin Ashcraft June 20, 1924 Oct. 11, 1926
	Bill Rank July 2, 1927
	Irving Riskin July 2, 1927
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TIGERETTE	Concert: PW/Lansing, Dec. 2, 1927
TILL WE MEET	Radio: PW/OG March 5, March 26, May 28, Aug. 13, 1929
'TIS CHRIISTMAS EVE	Play: Tyler School Dec. 21, 1916
TISHAMINGO BLUES	Radio: CP/CPH Sept. 17, 1930
TO A WILD ROSE	Comment: Bill Rank Sept. 18, 1927
TO BE IN LOVE	Radio: PW/OG June 4, June 11, July 16, 1929
TODDLIN' BLUES	Record: ODJB/Vic (no B) Nov. 20, 1922
	Record: B&RJ/Ge Jan. 26, 1925
TOGETHER	Record: PW/Vic Jan. 21, 1928
	Radio: PW/WBET May 1, May 8, 1928
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TO-NIGHT'S MY NIGHT WITH BABY	Radio: FT/WSBT June 21, 1926
TOO MUCH BANJO	Concert: PW/WBET May 8, 1928
TOOT-TOOT-TOOTSIE	Record: Syn 7 (no B) Nov. 22, 1922
TORRENT, THE	Concert: LF Feb. 17, 1922
TOTEM TOM TOM	Radio: CP/CPH July 2, 1930
TOY GRENADIER, THE	Radio: CP/CPH Oct. 1, 1930
TOYMAKER'S DREAM	Radio: PW/OG Aug. 13, 1929
TRUMBOLOGY	Record: FT/OK Feb. 4, 1927

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	Radio: PW/WBET May 1, 1928
	Comment: Paul Mertz Jan. 24, 1927
TRUMPETER, THE	Radio: CP/CPH Aug. 13, 1930
TRUTHFUL PARSON BROWN	Radio: CP/CPH July 2, 1930
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UNDER THE LEAVES	Comment: Bill Rank Sept. 18, 1927
UNDER THE MOON	Concert: PW/Lansing Dec. 2, 1927
UNDER THE MOON IT'S YOU	Radio: CP/CPH July 9, 1930
UNDERNEATHE THE MELLOW MOON	Record: PW/Vic (no B) Feb. 15, 1928
UNDERNEATHE THE STARS	Radio: CP/CPH Sept. 3, 1930
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VALENCIA	Radio: PW/OG April 9, May 7, June 25, Sept. 3, 1929
	Radio: CP/CPH June 25, 1930
	Concert: JG/DAC Dec. 11, 1926
	Comment: Irving Riskin Oct. 5, 1926
VALSE INSPIRATION	Radio: PW/WBET May 1, 1928
	Concert Tour: PW/October - December 1928
VAMP, THE	Radio: CP/CPH Aug. 27, 1930
VENUS AND STARS	Program: Tyler School Dec. 21, 1916
VILLIA	Radio: CP/CPH Sept. 24, 1930
VIOLETTA	Radio: PW/OG April 2, June 25, 1929
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WA-DA-DA	Record: B&G/OK July 7, 1928
	Radio: PW/WBET May 1, 1928
WABASH BLUES	Comment: Nov. 25, 1921
WAIT TILL YOU SEE "MA CHERIE"	Record: FT/OK April 17, 1929
WAITING AT THE END OF THE ROAD	Record: PW/Col Sept. 6, Sept. 13, 1929
	Radio: PW/OG Aug. 20, 1929
WAITING FOR THE ROBERT E. LEE	Radio: PW/OG Aug. 13, 1929
WAKE UP, CHILLUN, WAKE UP	Radio: PW/OG Aug. 6, Sept. 10, 1929
WALKING WITH SUSIE	Radio: PW/OG Aug. 6, 1929
WALLA WALLA	Radio: JG/WWJ Dec. 4, 1924
WALTZ EUREKA	Radio: PW/WBET May 8, 1928
WALTZ OF THE MOUNTAINEERS	Concert: LF Feb. 17, 1922
WASHBOARD BLUES	Record: PW/Vic Nov. 18, 1927
	Radio: FT/WSBT June 21, 1926
	Radio: CP/CPH June 25, July 16, 1930
	Comments: Hoagy Carmichael Oct. 28, 1927
	Bing Crosby Nov. 23, 1927
WASHINGTON POST MARCH	Radio: CP/CPH Sept. 10, 1930
WASN'T IT BEAUTIFUL WHILE IT LASTED	Radio: CP/CPH July 16, 1930
WASN'T IT NICE	Radio: CP/CPH July 30, 1930
WASTING MY TIME ON YOU	Radio: CP/CPH Sept. 3, 1930
WAY DOWN YONDER IN NEW ORLEANS	Record: FT/OK May 13, 1927
	Comment: Hoagy Carmichael Jan. 25, 1925
WEARY RIVER	Radio: PW/OG March 26, May 14, 1929
WE COME	Program: Tyler School Dec. 21, 1916
WEDDING OF THE PAINTED DOLL	Radio: PW/OG June 25, Aug. 27, 1929
WE HAVE A LITTLE FAIRY	Comment: Carrie Brown Sept. 5, 1910
WHAT A DAY	Record: FT/OK (no B) May 15, 1929
	Radio: PW/OG June 25, July 23, Sept. 3, 1929
WHAT CAN I SAY DEAR, AFTER I SAY I'M SORRY?	Party: Mildred Bailey Aug. 3 1929
WHAT D'YA SAY?	Record: PW/Col (no B) July 2, 1928
WHAT IS THIS THING CALLED LOVE	Radio: CP/CPH Oct. 1, 1930
WHAT'LL I DO?	Radio: PW/OG March 12, 1929

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WHAT PRICE LYRICS	Radio: PW/WBET May 1, 1928
WHAT THE NIGHTINGALE SANG	Concert: Feb. 17, 1922
WHAT'S THE USE?	Radio: CP/CPH Sept. 3, Sept. 24, 1930
WHAT'S THE USE OF DREAMING?	Record: JG/Vic (no B) Nov. 25, 1924
WHEN	Record: PW/Vic March 12, 1928
WHEN BUDDA SMILES	Record: PW/OG March 19, 1929
WHEN DAY IS DONE	Radio: PW/OG April 16, 1929
	Concert: PW/Lansing Dec. 2, 1927
	Concert: PW/Wheeling Sept. 26, 1928
	Concert Tour: PW/October - December 1928
WHEN LOVE COMES IN THE MOONLIGHT	Radio: CP/CPH Aug. 27, 1930
WHEN MY DREAMS COME TRUE	Record: PW/Col May 3, 1929
	Radio: PW/OG June 11, 1929
WHEN SUMMER IS GONE	Radio: PW/OG April 16, 1929
WHEN THE BUTTERFLIES KISS THE BUTTERCUPS GOODNIGHT	Radio: PW/OG Sept. 3, 1929
WHEN THE LITTLE RED ROSES GET THE BLUES FOR YOU	Radio: CP/CPH July 16, 1930
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WHEN YOU'RE COUNTING THE STARS ALONE	Record: PW/Col Sept. 13, 1929
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WHEN YOU'RE IN LOVE	Record: PW/Vic (no B) March 15, 1928
WHEN YOU'RE WITH SOMEBODY ELSE	Record: PW/Vic Feb. 29, 1928
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WHERE CAN YOU BE?	Radio: CP/CPH Aug. 13, 1930
WHERE IS THE SONG OF SONGS FOR ME?	Record: PW/Col Sept. 21, Oct. 6, 1928
	Radio: PW/OG April 30, Aug. 27, 1929
WHERE THE SHY LITTLE VIOLETS GROW	Radio: PW/OG March 5, April 16, 1929
WHERE THE SWEET FORGET-ME-NOTS REMEMBER	Radio: PW/OG Aug. 13, 1929
WHERE WERE YOU?	Radio: PW/OG July 16, 1929
WHILE ON PARADE	Radio: CP/CPH Sept. 17, 1930
WHIPPOORWILL	Radio: CP/CPH July 30, 1930
WHITEMAN STOMP	Comment: Sept. 28, 1927
WILLIAM TELL OVERTURE	Comment: PW/Theatres Nov. 1927
WHISPERING	Rehearsal: PW/Vic (no B) Jan 26, 1928
	Record: PW/Vic (no B) Feb. 7, (no B) Feb. 15, 1928
	Radio: PW/OG March 12, 1929
	Radio: CP/CPH Aug. 13, 1930
WHO?	Radio: PW/OG March 19, 1929
WHO'S GOING TO LOVE YOU?	Concert: LF Feb. 17, 1922
WHY CAN'T I?	Radio: PW/OG April 16, May 21, 1929
WHY DO I LOVE YOU?	Record: PW/Vic March 1, 1928
	Record: LR/Har March 3, 1928
	Radio: PW/OG April 23, 1929
	Radio: PW/WJAS May 25, 1929
	Radio: PW/WGHP May 26, 1929
	Concert: PW/Detroit May 26, 1929
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WILDFLOWER	Radio: PW/OG July 2, 1929
WITH A SONG IN MY HEART	Radio: PW/OG April 16, May 21, 1929
WITH YOU	Radio: CP/CPH June 4, Aug. 6, 1930
WITHOUT LOVE	Radio: CP/CPH July 23, 1930
WITHOUT YOU, EMALINE	Radio: CP/CPH June 25, 1930
WOLVERINE BLUES	Comment: Dud Mecum November 1923
WOMAN IN THE SHOE	Radio: CP/CPH June 25, 1930
WOMEN	Radio: CP/CPH Sept. 24, 1930
WONDERFUL ONE	Record: PW/Vic (no B) Feb. 13, 1928

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WORLD IS WAITING, THE	Play: Tyler School Dec. 21, 1916
WORLD IS WAITING FOR THE SUNRISE, THE	Radio: CP/CPH Oct. 1, 1930
WORRYIN' OVER YOU	Radio: CP/CPH July 9, 1930
WRINGIN' AND TWISTIN'	Record: TBL/OK Sept. 17, 1927

Y

YANKEE DOODLE	Newspaper: Dav. Daily Dem. March 10, 1909
YES, JAZZ IS SAVAGE	Concert Tour: PW/October - December 1928
YES, WE HAVE NO BANANAS	Comment: BB/Dav Sun Dem Feb. 10, 1929
YIP I ADDY I AY	Record: PW/Col Sept. 4, Sept. 14, 1928
YOU ARE LOVE	Record: PW/Vic March 1, 1928
YOU BROUGHT A NEW KIND OF LOVE TO ME	Radio: CP/CPH July 2, 1930
YOU GIVE ME SOMETHING TO LIVE FOR	Radio: PW/OG March 12, March 28, 1929
YOU, JUST YOU	Radio: PW/OG July 9, 1929
YOU MAY NOT LIKE IT	Radio: CP/CPH Aug. 13, 1930
YOU TOOK ADVANTAGE OF ME	Record: PW/Vic April 25, 1928
YOU WERE MEANT FOR ME	Radio: PW/OG July 2, Aug. 13, 1929
YOU YOU WOULDN'T FOOL ME, WOULD YOU?	Radio: PW/OG May 7, Aug. 27, 1929
YOUR MOTHER AND MINE	Record: PW/Col May 4, May 16, 1929 Radio: PW/OG July 16, July 30, 1929
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YOU'RE A GRAND OLD FLAG	Radio: PW/OG July 2, 1929
YOU'RE A REAL SWEETHEART	Record: BN/Col (no B) July 20, 1928
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YOU'RE THE CREAM IN MY COFFEE	Radio: PW/OG May 23, 1929
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Rinker, Al — Oct. 1927-Oct.1929
Riskin, Irving "Itzy" — May-Oct. 1926; Feb.-Sept. 1927; March 1928
Robinson, Alice — Sept. 1908
Robinson, J. Russell — Jan. 1921
Robison, Willard — Oct. 1927; Jan. 1928; June-Oct. 1930
Rohlf, Wayne — Feb. 1923; Oct.-Nov. 1928; March 1930
Rollini, Adrian — March 1925; Sept.-Oct. 1927; Jan. 1928
Roppolo, Leon — Feb.-May 1921; April 1922; Oct. 1928
Russell, Charles "Pee Wee" — Sept. 1925-Sept. 1926; Oct. 1927; Sept. 1930

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Ryker, Norma May 1926
Ryker, Stanley "Doc" Oct.-Dec. 1924
May 1926-Sept. 1927

S

Scholl, Warren April 1928
Jan., March, June, Aug. 1929
Seager, Gretchen Dec. 1911
Secrest, Andy Jan.-Oct. 1929
Jan.-Feb. 1931
Seehof, Tom March 1903
Sept. 1908
Feb. 1929
Selvin, Ben July 1928
Sept. 1930
Shaffner, Bess (later: Ten Brock) Sept. 1925-May, Sept. 1926
Shaffner, Estelle (later: Sibert) Sept. 1925-May 1926
Shaffner, Ruth (later: Sweeney) June 1924
Sept. 1925-May, Sept. 1926
July, Oct. 1927
May 1929
March 1930
Aug. 1931
Shaw, Lewis A. July 1931
Shilkret, Nat Feb. 1927
June-Oct. 1930
Shoemaker, Charles Bix Feb. 1928
Shoemaker, Julien March 31
Shoemaker, Mary Louise (nee Beiderbecke) throughout
Shoemaker, Ted Nov. 1924
Shoemaker, Ted Jr. Sept. 1908
Feb. 1922
Nov. 1924
July 1926
Oct. 1928
Nov. 1929
Siemon, Rome June-July 1921
Signorelli, Frank Sept.-Oct. 1927
June 1930
Singleton, Penny Sept. 1927
Sioux City Six Oct. 1924
Skiles, Marlin May 1926
Feb. 1927
Skinner, Dale Jan., July 1923
March-July 1925
Smith, Bessie June 1924
Smith, Harl Sept. 1924
Smith, Victor C. May 1926
Sorensen, Merv Aug., Oct. 1923
Souchon, Edmond March 1925
Spaeth, Karl Aug.-Nov. 1925
Spaulding, Byron Sept. 1926
Spurrier, Esten Feb., March, Nov. 1922
April-May 1923
Oct. 1927
April-May 1928
Feb., June, Oct., Dec. 1929
Jan., Feb., May, Oct.-Nov. 1930
Stacy, Jess July 1924
Steiner, John June 1920
March 1924
March 1925
Stewart, Samuel Sidney Jr. Sept. 1921-July 1922
Straight Orchestra, Charley March-June 1925
Strickfaden, Charles Oct. 1927-Oct. 1929
Strong, Bob March 1925
Struve, Bob March, Nov. 1919
July-Aug., Nov.-Dec 1920
Dec. 1929
Sulser, Merton "Bromo" Dec. 1924-Feb. 1925
Swanson, Les Dec. 1929
March-April, Dec. 1930
Jan. 1931
Swartz, Eugene Aug., Oct. 1924

T

Teagarden, Charles Aug.-Sept. 1930
May 1931
Teagarden, Jack Sept. 1930
Feb. 1931
Teegan, Jack Nov. 1919
July 1921
May 1929
Teicher, Louis I. June 1929
Thurston, Ray Sept. 1925-Feb.1926
Trisko, E. H. March 1925
Trumbauer Orchestra, Frank Sept.-Oct. 1924
July 1925-Sept. 1929
Turner, Lloyd May-Sept. `927
Turner, Richardson Sept. 1924
Oct. 1926
Jan.-Feb, Sept. 1927
April, Sept. 1928
Feb., June 1931
Tyldesley Kentucky Revellers, Bob March 1930

V

Van Speybroek, Omer July 1921
Venuti, Joe Oct.-Dec. 1924
Oct. 1926
Jan.-Feb., May, Sept.-Oct. 1927
May-July 1929
May-June, Sept. 1930

W

Washburn, Robert Dec. 1911
Dec. 1913
Washburne, J. H. "Country" Feb. 1930
Waters, Ethel June 1924
Nov. 1926
Webb, Theodore Nov. 1923
Jan. 1924
Weil, Herb March 1925
Weiss, Helen June-Aug. 1931
Whiteman Orchestra, Paul Sept. 1924
Oct. 1927-Oct. 1929
Jan.-Feb. 1931

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Willcox, Spiegle Oct. 1926-May, Sept. 1927
Williams, Piers July 1922
Winn And his Dallas Dandies, Jack June 1930
Wilson, Katie June 1924
Woodyatt, Al June 1921
Wrixon Band, Albert "Doc" July 1921
Nov. 1924

Y

Yadon, W. Gordon Aug. 1925

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Postscript—Bix Remembered

THE FIRST CHORUS
BIX BEIDERBECKE MEMORIAL SOCIETRY

Beginning Of The Bix Beiderbecke Society

(This article on the B.B.M.S. was written by Jim Arpy, who in 1989 retired after 38 years as a feature writer and columnist with the Quad-City Times of Davenport, Iowa. As of 1996, after 25 years, he was still heading the B.B.M.S. publicity committee, still seeking new ways to assure that Bix's memory will live on.)

One of the clocks in Bill Donahoe's New Jersey home was always set at 9:30, the time of death of a musician he revered, Bix Beiderbecke.

Donohoe, a businessman and washboard player, headed his own group, the Bix Beiderbecke Memorial Jazz Band of New Jersey whose motto was "Bix Lives." Scattered over various eastern cities, the talented bandsmen regularly gathered at Donohoe's each August 6th to pay musical tribute to Bix on the date of his death (Aug. 6, 1931.)

Steeped in the legend of Bix, the band often talked about a trek to Bix's hometown of Davenport, Iowa, to jam, in such of his old haunts as might still exist and to play over his grave in Oakdale Cemetery.

In 1971, the dream became reality, but what the band had envisioned as virtually its own salute to Bix soon became a public affair, with crowds on their heels as they tested the LeClaire Park bandstand, and blasted out Dixieland tunes as an excursion boat drifted downstream on the nearby Mississippi River.

After Bix's untimely death, much of the rest of the world remembered his musical genius and persona, but the hometown folks had largely forgotten.

"Bix." Had a familiar ring, but who, or what, was he?

Still, the news media was intrigued that some band from the east had thought enough of the hometown boy to come so far to celebrate him. People got caught up in the legend, the old time, Roaring Twenties flavor of the visit as newspapers and tv recorded the visit.

Some locals donated vintage autos for the band's ride to Oakdale Cemetery. Reverend Chris Meyer recited a moving eulogy that caught the essence of the man who had lain beneath the simple headstone for so many years. Gawkers jostled for close-up positions.

By evening, the word was out. The New Jersey band was going to jam that night at the Davenport Holiday Inn on the north edge of the city. Just a little get-together . . . nothing much.

When Donahoe and his musicians settled in on the basement stage it was soon apparent that something extraordinary — indeed, almost inexplicable — was taking place.

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*Bix Beiderbecke Memorial Jazz Band from New Jersey at **Bix**'s gravesite, Aug. 6, 1971. (L-R) Joe Ashworth, Skip Strong, Billy Barnes, John Schober, Jay Duke, Bill Taggart, John Gill, Bill Donahoe. (Courtesy Bill Donahoe).*

The 1996 Bix Beiderbecke Memorial Society Board of Directors. (L-R) Daniel Hayes, Rick Sonneville, Annette Peart, Terry Baumann, George Andrews, Jim Arpy, Ray Voss, Dick Boyler, Rich Johnson, Margaret Baumann, Jim Mueller and Frank Cincola. (Courtesy Rich Johnson).

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*Poster for the first **Bix** Festival sponsored by the Bix Beiderbecke Memorial Society, August 1-7, 1972. Artist Georgia Patterson. (Courtesy Georgia Patterson and George Hocutt).*

A Saturday night crowd at LeClaire Park during one of the Bix Festivals. (Courtesy Don O'Dette).

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People poured in by the hundreds. When all lots surrounding the hotel and adjacent properties were jammed, fans parked on both sides of Highway 61, many walking almost a mile to reach the standing-room-only venue.

It was a good-natured, affectionate crowd that cheered on the New Jersey contingent, drank the place dry several times as motel vehicles made emergency booze runs, and kept the willing band jamming far into the night.

The Davenporters who had helped plan the visit, among them musicians Don O'Dette, Esten Spurrier and trombonist Bill Allred, dumbfounded as anyone by the huge turnout, also saw in it the promise of a long-held dream — an annual jazz festival to honor Bix in his hometown.

A short time later, following a meeting of interested parties at the Holiday Inn, The Bix Beiderbecke Memorial Society was born and the first festival was planned for the following year, on the date of Bix's death. (The date was later moved back to the last full weekend in July so it wouldn't coincide with another major outdoor event, the Mississippi Valley Fair.)

The new society even appropriated the New Jersey groups's motto "Bix Lives" and in succeeding years it appeared on bumper stickers, t-shirts, posters and large banners.

This wasn't the first time a festival for Bix had been proposed. The idea had been kicked around for years, but never got off the ground for lack of interest and leadership. Twenty years earlier, in 1952, Bing Crosby, Hoagy Carmichael, TV personality Dave Garroway, and Spurrier met in Davenport and tried to launch some sort of annual public tribute, but it soon died a natural death. It was still too much of "Bix who?"

Band leader and fine jazz trumpeter Robert (Smokey) Stover tried it again in the late '60s. He persuaded the Davenport Chamber of Commerce to produce letterheads that could be sent to prospective sponsors, but lack of interest stifled that effort, too.

The Bix Beiderbecke Memorial Society and the Bix Beiderbecke Memorial Jazz Festival it sponsored had better luck right from the start. It was headed by new president Don O'Dette, a wily and energetic promotor, with Spurrier acting as elder statesman and advisor.

In 1996, the Festival was observing its 25th consecutive year, [In 1998, its 27th year] a tribute to the staying power of its non-profit status and small unpaid army of volunteers. Early crowds grew bigger annually, hitting a peak during the 1970s and then leveling off as outdoor and indoor competition increased. Sponsors helped keep the event afloat.

For the first decade and a half of its operation, the B.B.M.S. operated loosely, though successfully, with neither an elected board, advertising budget, or even most of the time, an office. Headquarters was O'Dette's home. His wife, Gloria, daughter, Cathy, and other family members pitched in to help. *Quad-City Times* newsman Jim Arpy produced publicity releases and the Society's newsletter from the beginning. Many others lent their particular expertise, Charles (Chuck) Peart with legal counsel, Annie Peart, treasurer, Bob Danico, band organizer, Ben Dennison, art director, and Norton Boom, sound engineer. More that 200 other volunteers from all walks of life helped with tasks ranging from ticket-taking to trash removal.

The new B.B.M.S. started out with ambitious plans—to establish scholarships for worthy young jazz musicians, to build a memorial for Bix in LeClaire Park, and to buy his boyhood home and refurbish it as a Bix museum.

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Bix Beiderbecke gravesite, July 28, 1973. (L-R) Paul Mertz, Stanley "Doc" Ryker, Bill Challis, Bill Rank. (Courtesy Thomas S. Pletcher).

At the Bix Festival in Davenport 1975. (L-R) Ruth Shaffner Sweeney, Phil Evans, Estelle Shaffner Sibert. (Courtesy Bessie Shaffner Ten Broek).

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Miniature metal-cast statue of Bix with his horn next to a 1928 penny. The arms will move the cornet to his lips. One of a series created to honor famous Iowans. Inscription on the bottom: Made in Wales for G. J. Alingh. (Courtesy George Hocutt. Photographer, Linda Thuringer).

Side view of the miniature metal-cast statue of Bix. (Courtesy George Hocutt. Photographer, Linda Thuringer).

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The first two goals were realized. The Society had paid out $35,000 in scholarships until a mighty Mississippi River flood in the early '90s caused a severe financial loss from which the group is still recovering. A sculpted bust of Bix is in the park along with a panoramic rendering of tributes to his genius. The Grand Avenue family home was purchased by Pupi Avati, an Italian director who filmed "Bix: An Interpretation of Legend," largely in Davenport. The house later became the film company's offices though it could be toured by special request. The Bix offices were located at 311 Ripley Street, Davenport, on the ground floor of the Kahl Building, one of Davenport's tallest structures.

The Bix Festival helped reawaken a worldwide interest in Bix and in addition to the movie and a documentary there were two major books, and in 1996 in the works were a major symphony and a made-for-Broadway musical.

The Festival also was the catalyst for many other outdoor events in the Quad-City area of Davenport and Bettendorf, Iowa and Rock Island and Moline, Illinois. Biggest by far is the *Quad-City Times* Bix-7 Road Race, begun in 1975. It now attracts more than 20,000 runners and is held at the same time as the festival, though the two events are separate entities. A huge Bix Street Fair is held in downtown Davenport during the Bix Jazz Festival.

People now come from all over the United States and the world to enjoy the music and "commune" with Bix, whose likeness looks out from everywhere.

Much of the Bix Society and the Festival's success can be attributed to remarkable versatile leaders, beginning with Don O'Dette, who directed operations from 1971 to his death at age 59 on Nov. 15, 1988.

He was succeeded by his wife, Gloria, who served until 1991 when Neil Birdsall became president. After Birdsall's death on Aug. 19, 1995, at 65, Frank Cincola took over as president and was immediately immersed in planning the 25th anniversary events.

And what about Bill Donohoe? He gathered as many of the original Bix Beiderbecke Memorial Band of New Jersey members as possible for a nostalgic 25th anniversay gig at the Bix Fest in 1996.

He already had picked out a new slogan: "One Time Only!"

THE DREAM CONTINUES

Phil Pospychala Presents A Tribute To **Bix**

Libertyville is located a short distance from Chicago (you pass by Lake Forest Academy) and is as close as anyone's desire to hear Bix's music!

For what must certainly be one of the best music festivals in America, these tributes are masterful works put on by Phil; his son Chuck, in charge of all photography and video; and the "Schmooze Girls": Nancy #1, lady friend and coordinator; Nancy #2, daughter and coordinator; Val, daughter-in-law; Linda, #1 daughter and artist, in charge of marketing; Julie, a friend of Val's; Denise, a Ruth Etting look-a-like; Diane, Miss Milwaukee and jazz radio host; Laurie, Diane's daughter, Phil's Vanna White and currently a Fox TV newsperson; and Jane, a sound lady for all festivals.

The three day event centers around Bix. Not only the music of his era, and the disciples of the musicians to play in his memory, but Phil provides dealer's

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rooms where Bix memorabilia can be purchased. Photos of Bix, recordings by Bix, books on Bix, videos of Bix, as well as a display of Bix memorabilia. You name it! If ever there is a truer disciple of Bix than Phil Poscychala, I have yet to meet him.

Each March they celebrate Bix's birthday with all the trimmings. They have a $500 mystery record contest, Bix T-shirts, buttons, and birthday cakes that are decorated with former record labels that featured Bix.

Past Musical Groups

1990: Sons of Bix (Featuring Tom Pletcher); Leah Bezin; and Ralph Norton's Varsity Ramblers.

1991: Jazz O'Maniacs (from Hamburg, Germany); Leah Bezin; and Ralph Norton's Varsity Ramblers.

1992: Roland Pilz's Jazz O'Manics (from Hamburg, Germany); Leah Bezin; and Ralph Norton's Varsity Ramblers.

1993: Vince Giordano and his Nighthawks Orchestra from New York as scheduled but were snowed in at the New York Airport and unable to attend. Tom Pletcher rounded up some musicians from Chicago and saved the day; Leah [Brezin] LaBrea.

1994: Don Gibson's original Sons Of Bix's; Lino Patruno and his Bix Sound (from Italy).

1995: Banu Gibson and the New Orleans Hot Jazz; Leah LaBrea; Ralph Norton's Varsity Ramblers, with guest artist Vince Giordano.

1996: Claus Jacobi (who was on leave) Bottomland Orchestra (led by Roland Pilz and Matthias Seuffert) (from Germany); Leah LaBrea; Ralph Norton's Varsity Ramblers; and the piano music of Dick Raichelson.

1997: Ralph Norton and His Varsity Ramblers; Leah LaBrea; Norrie Cox and his Bunk Johnson type Jazz Band.

1998: Clarence Williams Bottomland Orchestra; Night Owls; Leah LaBrea and Her Flexo Boys. Featured guest soloist: Ralph Norton.

Ken Crawford has delighted the crowds with his rare jazz movies of past bands; Duncan Scheidt is always a hit; and many guests have been invited such as Don Marquis and John R. T. Davies.

In 1995, Bix's grand-niece Elizabeth Beiderbecke-Hart, with her infant daughter, Olivia (who had been born on 1995 guest star, Banu Gibson's birthday the previous October) attended the festival. Four month old Olivia attended the festival like a true trooper, without so much as a cry or a tear as would normally be expected from one so young.

Among the features that are enjoyed are the nightly record sessions at which collectors spin their favorite recordings and try to top their audience by naming all the musicians on each recording. Some rare items are heard. The evening is always enjoyable—and lasts into the wee hours!

The "Dream Continues" presently at Raffaelli's and the Hitching Post Motor Inn in Libertyville. Don't miss it!

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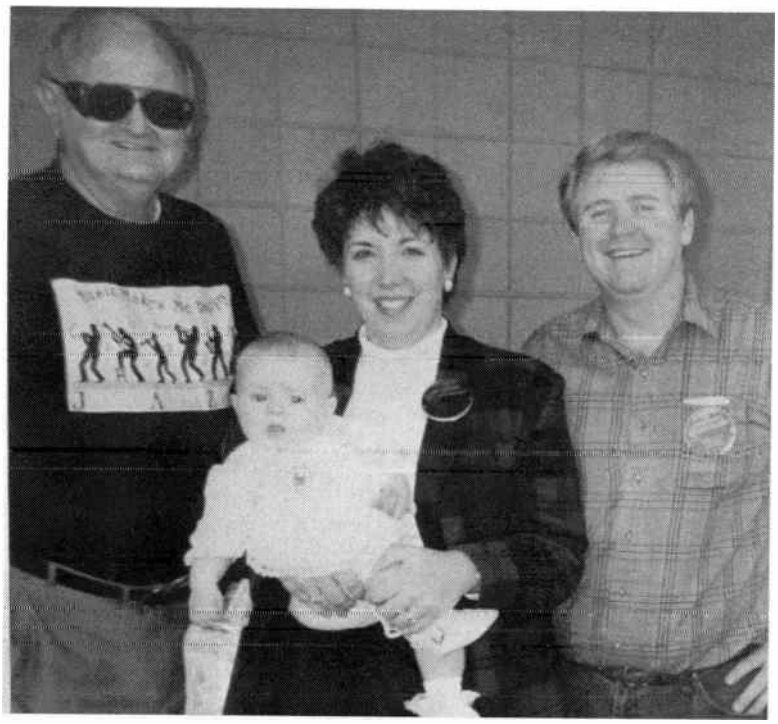

(L-R) Phil Evans, Bix's great grand-niece Olivia Hart, Bix's grand-niece Elizabeth Beiderbecke-Hart and her husband Carl Hart at the Libertyville festival in 1995. (Courtesy Linda Evans).

George Hocutt trying Bix's cornet #620 at the Libertyville festival in 1995. Eva Christiansen is in the background conversing with Elizabeth Beiderbecke-Hart who is profiled directly behind George. (Courtesy Linda Evans).

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Phil Pospychala at the Libertyville Bix Festival, Tribute to Bix. MC at the Concert 1991. (Courtesy Phil Pospychala).

Vince Giordano and Ralph Norton at the 1995 Libertyville Bix Festival. (Courtesy Phil Pospychala).

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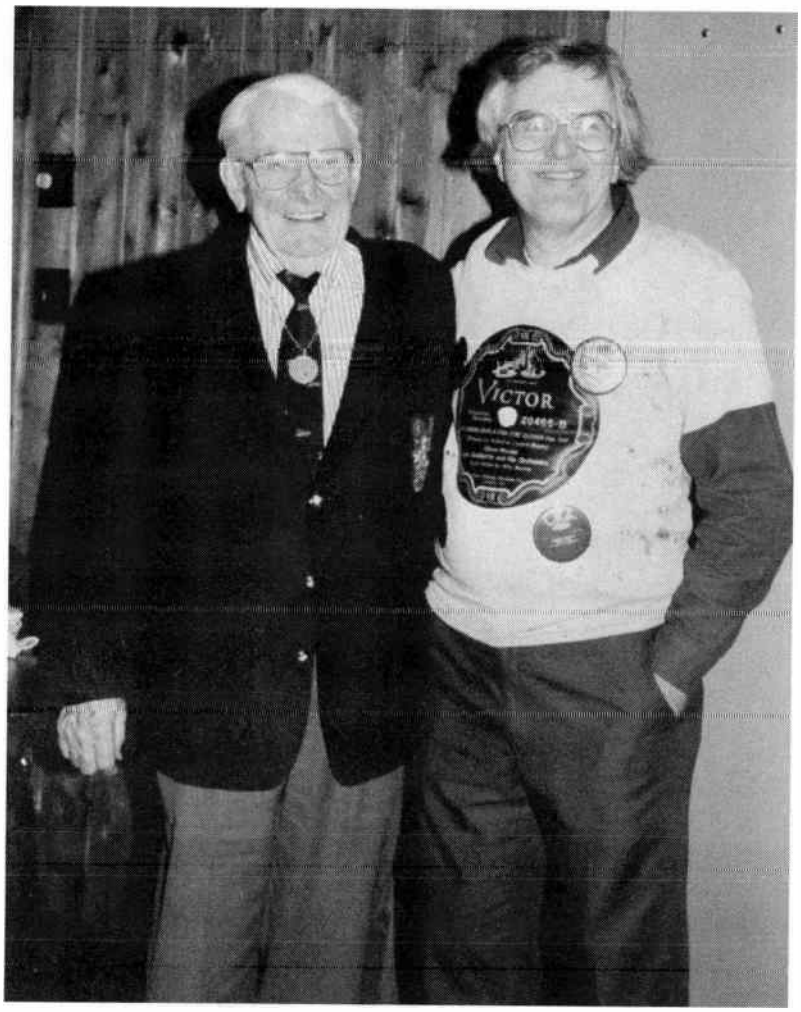

Spiegle Willcox and Phil Pospychala at the 1992 Libertyville Bix Festival. (Courtesy Phil Pospychala).

THE FAMILY CONTINUES

Bix's brother Charles "Burnie" and his wife Mary Neelans Beiderbecke had two sons, Charles Hilton and Richard Bix.

Charles "Chuck" and his wife Eilene had three children:
- Charles Michael (married Susie).
- Steven Richard (married Angela) and they have two sons,
  - Bix Alexander
  - Troy Marcus.
- Ann Weir Beiderbecke has two children,
  - Erik Paul
  - Kristin.

Chuck now resides in Arvada, Colorado.

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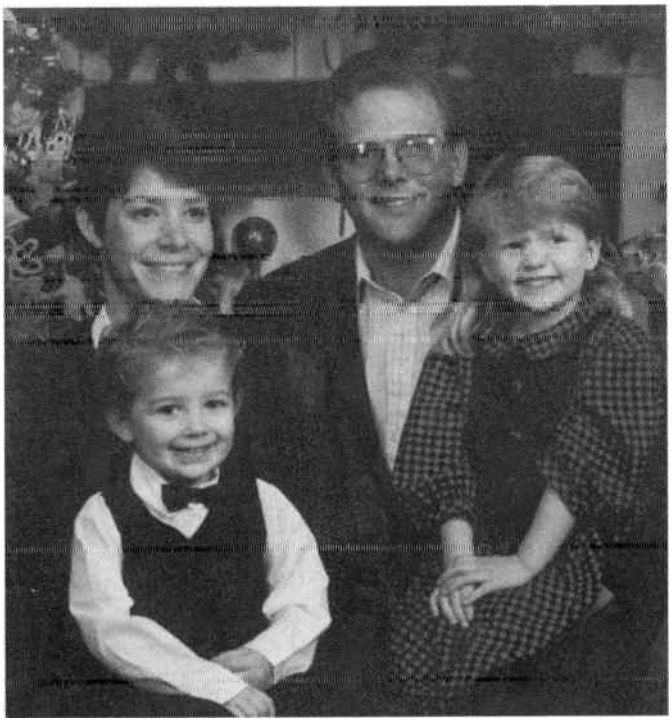
Charles Hilton "Chuck" Beiderbecke with members of his family. (L-R) Standing: Steve, Bix, Angela, Chuck. Seated Troy with the family pet. (Courtesy Charles H. Beiderbecke).



Ann holding her son Erik and Scott Rush holding Kristin. (Courtesy Charles H. Beiderbecke).

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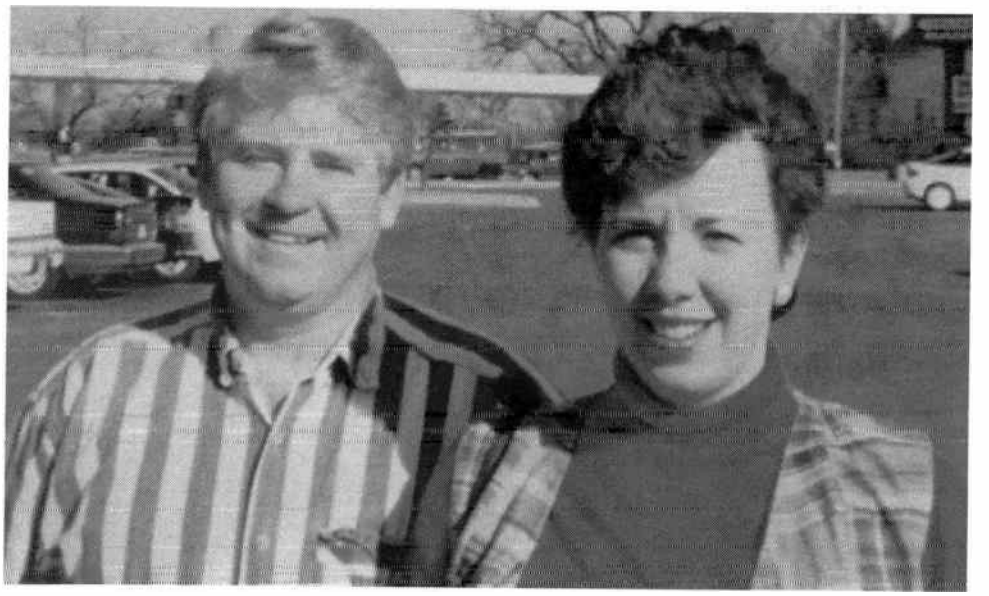
R. Bix has a two children:
Christopher Bix resides with his mother, Arlene.
Elizabeth Anne (married Carl Hart) and they have three daughters:
Jana,
Lauren,
Olivia.
R. Bix and his wife Judith now reside in Jacksonville, Ill.



Carl Hart and Elizabeth Beiderbecke-Hart in Libertyville, Ill, March 1995. (Courtesy Linda Evans).

Christmas photo 1996 of Elizabeth and Carl Hart's children. (L-R) Jana, Olivia and Lauren. (Courtesy Elizabeth Beiderbecke-Hart).

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Bix's sister Mary Louise (died at age 86) and her husband Ted Shoemaker Sr. (b. 10/4/1899, d. 7/11/62 at age 62) settled in Lexington, MA. In 1955 Ted Sr. started his own construction/home improvement company, Shoemaker Inc. They had three surviving sons:

Col. Ted Shoemaker Jr. (Ret) has two children:
- Peter
- Elisabeth "Lisa" Heidi. Lisa has one daughter,
  - Judith.

Ted lives in Germany and is a journalist.

Charles Bix and his wife Barbara have five children:
- Charles Bix Jr. is a Biochemist/Genetic Scientist and resides in New Zealand. He has three children:
  - Kevin
  - Adam
  - Julie.
- Janet Noel Curra is a Company Controller. She has two children
  - Warren Jr.
  - Ruthann.

Shoemaker and Beiderbecke families about 1937 while living in Portland, Oregon. Apparently Ted Shoemaker Sr. took the photo. (L-R) (back row) Ted Shoemaker Jr, Mary Louise Shoemaker, Mary Neelans Beiderbecke and Charles "Burnie" Beiderbecke. (front row) Julien Shoemaker, C. Bix Shoemaker, R. Bix Beiderbecke, Charles "Chuck" Beiderbecke. (Courtesy Julien Shoemaker and Ted Shoemaker Jr.).

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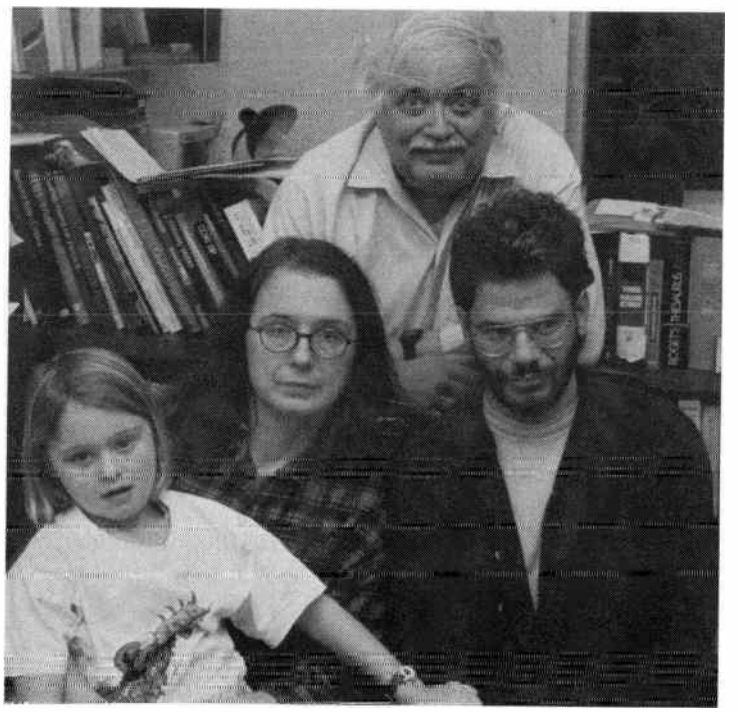
Ted Shoemaker Jr. with daughter Lisa and son Peter. (Courtesy Ted Shoemaker Jr.)



Ted Shoemaker Jr. with daughter Lisa, son Peter and grand-daughter Judith. (Courtesy Ted Shoemaker Jr.)

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Suzanne Lewandrowski is a Wildlife Scientist and resides in Maryland. She has two children:
Callum Bix
Natasha.
Fredrick Warren resides in Shirley, Massachusetts and is president of the company started by his grandfather, Shoemaker Inc. He has two children:
Amanda
Matthew.
Amy Louise Dery resides in Driggs, Idaho and has two sons:
Eli McConnell
Sammie Bix.
C. Bix and Barbara reside in Bolton, Massachusetts.

Julien and his wife Marti had three children:
David (died in a mountain climbing accident)
Linda
Laura (married Ray Dunphey) and they have two children:
Kyle David
Anne Louise.
Julien retired after 25 years with the Raytheon Co. He and Marti are building a new home in Ferrisburg, Vermont where they are close enough to enjoy their grandchildren.

Carl Thomas and Adele Beiderbecke remained close to Bismark and Agatha. Their children and Bismark and Agatha's children were raised together, as close as brothers and sisters. Carl T. and Adele had four daughters:

Lutie (married J. F. Seehof) and they had three sons:
Jack (married Jerri); they had three children.
Ted (married Lois) and they had five children.
Tom (married Jean) and they have three children.

Gretchen "Gay" (married G. Donald Murdoch) and they had one daughter,
Katherine "Katie" (married Ron Wolfman) and they have three daughters.

Gertrude "Trudel" (married W. D. Washburn) and they had two children:
Robert (married Suzanne) and they have four children:
Katie (married Dick Larson) and has 3 sons.
Polly (married Scot Caddes) and has three children.
Sarah (married Greg Fletcher) and they have two children.
Tom (married Carmen).
Patsy married Sam Chapman and they have four children:
Mike (married Lesley) and they have a son.
Steve.
Bill.
Linda.
Helen (married R. Allan Marquardt) and they had three children:
Allan (married Natalie) and had one son
Clayton.

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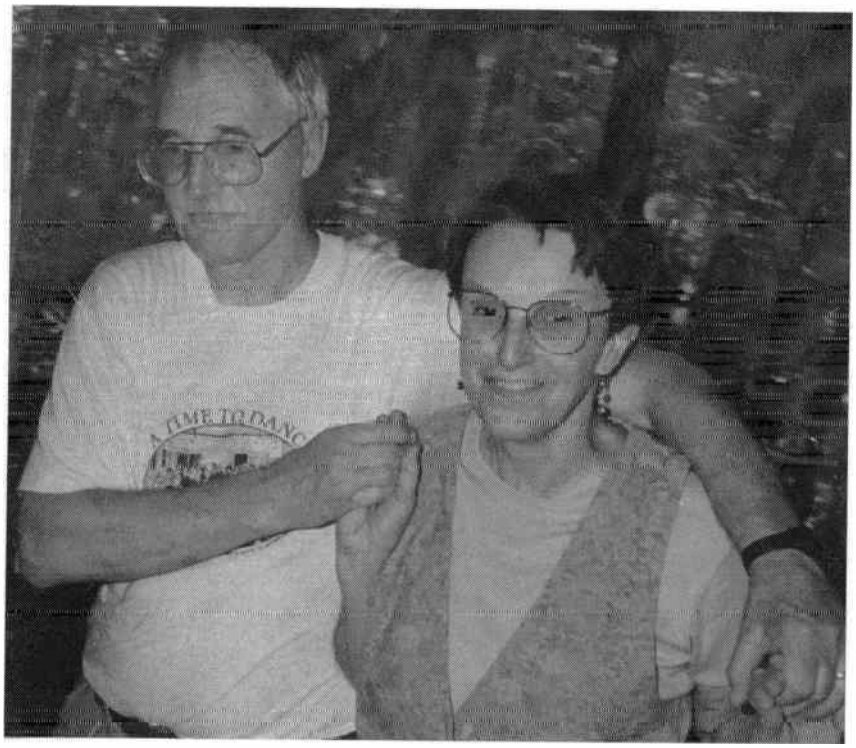
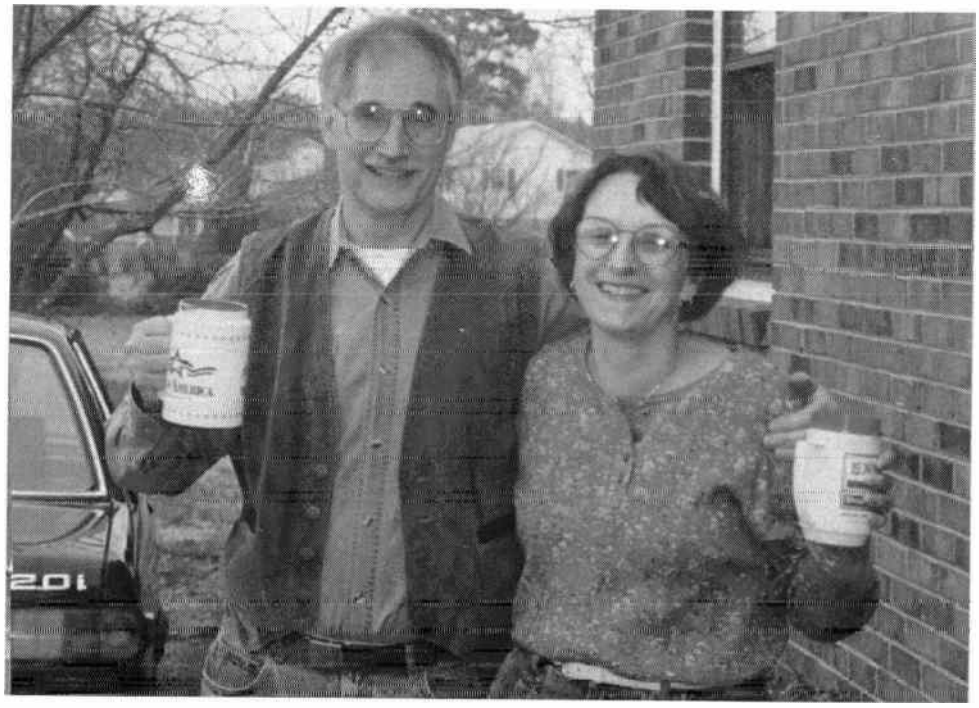


Julien and Marti Shoemaker enjoying a dance. (Courtesy Julien Shoemaker).



Julien and Marti Shoemaker in Charlotte, North Carolina, March 1995. (Courtesy Julien Shoemaker).

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Tom and Jean Seehof, March 1995. (Courtesy Jean Seehof).

Gretchen (married David Seager) and they adopted Allan's son Clayton after his parents were killed when he was three. They have two daughters:
Sarah
Susan.
Anne (married Jim Edmunson) and they have four children.

Jean Seehof (2/6/98):

Bobby Washburn's son is named Thomas. Ted and Lois's youngest son is Carl T. Our middle child is Thomas after his father and grandfather. Our daughter is Carol which is feminine for Carl. Tom's grandfather and my father were named Carl, so it's appropriate. One of Carol's sons has Thomas as a middle name.

Helen and Allan Marquardt's daughter Anne, was married in Davenport to Jim Edmunson. Helen's son Allan and his wife [Natalie] were killed on their way to Anne's wedding. They had a 3 year old son [Clayton] that David and Gretchen Seager raised and loved.

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